SQUARE DANCING

SEPTEMBER, 1971

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THE OFFICIAL MAGAZINE OF The **Sets in Order** AMERICAN SQUARE DANCE SOCIETY

START OF FALL DANCING

(See Page 14)

The Two Perfect
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VACATIONS for 1972

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(Both Sessions): Editor of Sets in Order and Director of Asilomar, Bob will be much in evidence this week.



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Write for Brochure

THE *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard • Los Angeles, California 90048



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Square dancing is expanding set by set and club by club throughout the length and breadth of New Zealand, and possibly you are aware that yet another accomplished caller in Russ Ainsworth, with his wife, Dee, from Seattle, have elected to retire in this little country of ours "Down Under". We count ourselves fortunate in having with us these good folks and others before them who are offering encouragement and assistance to our budding callers, and pleasure to our dancers.

Merv McCrorie
Christchurch, New Zealand

Dear Editor:

We were recently pleased to have a visit from Mr. and Mrs. Leo DeMoss of Los Angeles during their stay in Tokyo. And in March all members of our club attended the special "Welcome to Japan" dance in Tokyo of the Wally Schultz tour group. This dance was also attended by Prince Mikasa, the brother of the Emperor of Japan. The Prince, a square dancer himself, was instrumental in introducing square dancing in Japan some 20 years ago. If possible I would like to extend an

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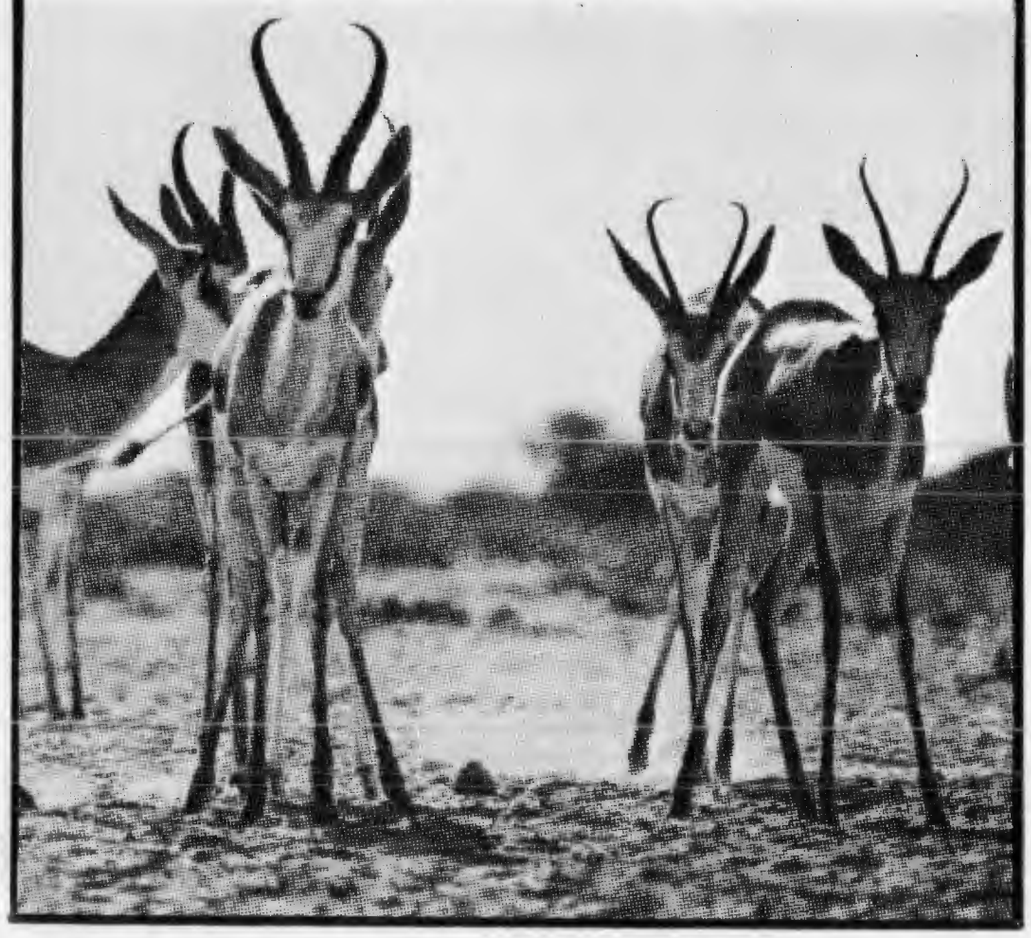
with tour escorts

Don and Marie Armstrong

Write for your Free
Illustrated Itinerary

SQUARE DANCE AFRICA

462 North Robertson Boulevard
Los Angeles, California 90048



open invitation to any square dance visitors to the Tokyo area to stop by and visit us. We dance at the Chofu Elementary School on Thursday evenings. I can be reached on the military telephone system at 22409090.

TSgt. Ernest M. Conner
Pres. Fuji Merry Mixers

We know that the folks over here who visited with your dancers had a wonderful experience and we want to thank you especially for all of them for your great hospitality. — Editor

Dear Editor:

I have been enjoying your articles on Sound Systems. In my earlier days of connecting odd pieces of equipment together and driving one amplifier with another I found they must be isolated from each other. Thus if you are connecting the output of one to the input of another you must be sure there is a carbon resistor of 200,000 ohms (approx.) constructed into one of the amplifiers or into the line connecting the two. This also applies when connecting a monitor amplifier to the phone arm or to the input. The operation of one amplifier effects the operation volume of the second, also humming might be present. To test the polarity of the speakers I use a 1½ volt flashlight cell. When the prongs are touched with two pieces of wire the speaker should move in or out 1/16" and all speakers should move in the same direction if similarly connected. I also find that in setting up in long halls it is best to set up halfway down a long wall and parallel to overhead obstructions. Setting up outside (for street dances) I usually assume carrying twice the wattage I would for an inside dance.

Byron Williamson
Youngstown, Ohio

Dear Editor:

Just a note about your May issue. The callers of this area have revived "Peel Off" recently, so your Style Lab presentation was most timely! And our Executive Committee is already at work using some of Chuck Fitzgerald's helpful ideas in "The Dancers Walk-thru" for our dances to come!

Mrs. Kathryn Bearman
Midland, Texas

We're delighted to hear that our write-ups are proving helpful. It always pleases us to feel that we're on the right track. — Editor.

RED HOT Line



JACK JACKSON ALIVE AND WELL IN FLORIDA: Despite rumors to the contrary and an obituary in the August issue of SQUARE DANCING, Jack is busy in the advertising business in Orlando where he lives with his wife Ann and son Jeff.....In a letter Jack writes: "Imagine my consternation upon learning of my recent demise through the pages of your fine magazine. It created quite a stir. I immediately lunged for my pulse and found it to be a sturdy 32 beats per minute..... my secretary took the afternoon off to shop for a black dress.....an artist friend spilled puce ink all over the unfinished ads for several important clients and went to work designing a unique headstone.....my barber, dentist, masseuse and psychiatrist filled my appointments with other people the radio station for whom I used to work cancelled all normal programming and played hymns.....this would be a great time for a comeback as a caller. I can see an entire advertising campaign built on the theme - JACK IS BACK! IF YOU THOUGHT HE WAS A DEAD CALLER BEFORE, YOU OUGHTA HEAR HIM NOW!

TAX PROBLEMS IN NEW YORK: A serious situation has arisen in New York State in regard to the attempt to levy taxes against individuals and clubs engaged in square and round dancing. Under Articles 28 & 29 of the Sales and Use Tax Law (effective August 1, 1965) to date two Determinations have been made, Judgements taken and Warrants for Collection issued against the presidents of two square dance clubs. Those dancers directly involved have contacted Attorneys to represent them. Up to the present time they have not had to pay the amounts specified or been required to appear in litigation in the courts. Information on the subject is available from Grant W. Johnson, 31 Squares, 136 Seeley Ave., Syracuse, N.Y.

CALLERS NEEDED - AVAILABLE? Callers being transferred overseas to duty stations and those returning to the U.S. should register with the Central Registry of Overseas Dancers, 151 Dryden Dr., San Antonio, Tex. 78213...Callers are needed in the Continental Limits of the States - as an example, Rio Ramblers who dance at the James Service Club, Laredo AFB, Texas urgently need a caller. Write Earl Broyles, 441A Sagebrush, Laredo, Texas 78040.

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THE FRONTIER DANCE



by Robert Lee Cook, Boulder, Colorado

The Miners Dance Part 1

IF WE WANTED TO DO a structural outline of the development of the Frontier Dance, it would look like this:

1598-1841: *Sprouting and budding.*
1841-1890: *Blossoming and bearing fruit.*
1890-1910: *Going to seed.*
1910-1930: *Going to hell, a dying dance.*
1930-1955: *New blossoming, hybrids, at its peak.*
1955-NOW: *The modern strain, going . . . where?*

The full story of the Frontier Dance can merely be touched in these brief essays, and I am acutely aware of how much I am leaving untold.

1841-1890 was the Golden Age of the Frontier Dance. All that was really exciting and interesting happened in that time — rounds, couple dances, quadrilles, the development of the wild squares. Interesting influences came in with European immigrants, and more influences and variations came in from New England and the mid-Atlantic states. After the Civil War very important things would come up from Texas and New Mexico, and would continue to come from the Midwest. Mining and cattle barons would introduce new "high sassity" dances from English and New York ballrooms, and western America would enjoy dancing such as has not been seen since, except for a few 20th century people such as Pappy Shaw and Herb Greggerson.

A whole long book could be written about this period, tracing all the influences, borrowings, graftings, changes, inventions, variations, and brainstorms. During this period several strains of the Frontier Dance developed simultaneously, always overlapping and borrowing from each other, and yet each in some ways being entirely itself. Such a strain (and sometimes, a non-strain) was the dance of the miners.

The great panic of 1857 reduced much of the U.S. to near despair. Frightened, restless, desperate people hoped for any sort of miracle that would put food on their tables, money in their purses, and bring them some measure of economic security. In the several little settlements which would soon become Denver, there were less than a hundred people (some half dozen of whom were women) in the summer of 1858. That summer a few dollars worth of gold flakes and dust were painstakingly panned from some of the tributaries of the South Platte River. Word filtered back to Missouri, set fire to the marsh gas of economic depression and caused the whole Missouri Valley to explode, launching into the skies that greatest of all hot air frontier balloons, the *Pikes Peak Gold Rush!*

Of the 150,000 people said to have set forth for the Pikes Peak gold fields in 1859, perhaps two thirds completed their journey, the others turning back defeated by distance or else by the cries of "Hoax!" and "Humbug!" from those who had already discovered that Pikes Peak really wasn't made out of solid gold. But that 100,000 arrived, and more after them, coming from all over the U.S. Besides bringing desperation, hope, and fantastic greed, they also brought dances from every state in the Union. New settlements sprang up along the Platte. A few daring farmers

broke the soil and found that the Great American Desert really *would* grow crops. Jackson and Gregory and others *did* find gold, and Horace Greeley himself came out to investigate, going back east to spread the word that there really was gold as well as a rich agricultural potential.

And the gold definitely was there, if not in the quantities mentioned in tall tales. In 1859 Jackson found gold at Idaho Springs, Gregory at Black Hawk, the Boulder party at Gold Hill – all within 50 miles of what was to become Denver. In the following years rich strikes were made in many other parts of Colorado, in Utah, in Idaho, Montana, Nevada and the Black Hills. Gold and silver meant people and towns, railroads and commerce and farms, ranching and gardening.

Thus, the Pikes Peak Gold Rush – born largely of myths, found largely to be untrue by most of the gold-seekers, and never in all the years since nearly as productive as we romantically like to think it was – caused two strains of the Frontier Dance to blossom. One of them (the dance of the Miners) never really amounted to much because it was very soon swallowed and engulfed by the other strain which was to become the dominant one until 1930. Whatever was later grafted onto it, out of Texas or New Mexico or the eastern U.S., the Frontier Dance—and the American Square Dance—would always be chiefly the dance of the clodhopper, the sodbuster, the farmer. The reasons for this will be detailed in later chapters dealing with the Clodhopper Dance.

Nobody gave a hang about dancing during the earliest days of the Gold Rush. The early frontier camps, as had been those in California, were rough, primitive, and without women. Gold was all that mattered, and no one who had spent 14 or 16 hours a day working a Long Tom, a Rocker, a gold pan or a pick had any energy or strength left for anything more difficult than stumbling to his bed. A lot of miners, of course, spent an additional few hours in one of the many saloons, which made dancing even more impossible.

To be continued . . .

Square Verse — *Beryl Frank*

Here we go again with some delightful square dance verse by Beryl Frank of Pikesville, Md.

Battle Scars

Battle scars are bruises
And I have them by the score
When someone danced upon my feet
Instead of on the floor!

That's Show Biz!

Seven people demonstrate
The basics and the breaks
So how come all I demonstrate
Is how to make mistakes?

Spin Chain Through

I concentrated fully
And I listened with such care
I spun, I chained and I went through
Into another square.

The Swan Across the Square

The taw across the square from me
Has gestures that are snappy
But when I imitate her style
I just look kind of sappy!

Hinge and What?

I searched for the feathers
And looked for the braid
Til one day I found
It was not "Injun Trade"!

But I Thought . . .

He did his own thing
Never once did he stop
The caller said swing through
He relayed the top!

AN S.I.O.A.S.D.S. DIRECTORY SERVICE

Square Dancer Associations

In the past year a number of brand new square dancer associations have been formed with the prime purpose of providing service to the dancers in their specific areas. Within the next few years perhaps a dozen or more of the associations listed on these pages will be celebrating their silver anniversaries — 25 years of service in the activity. It's interesting to note that in some states, such as Oklahoma, there is one federation covering the entire state. However, the state itself is divided into a number of groupings or regions each with its own structure and activities. A state such as California, on the other hand, shows nineteen associations each working independently. In this instance a council of associations operates as a coordinating factor in helping to synchronize activities within state boundaries. An effort is being made to keep contact listings for each of the various associations up-to-date. If the listing shown in this directory is not accurate, your association is invited to send the listing of your current president, his name and address, to "Directory Service" The Sets in Order American Square Dance Society. Listed are 213 associations, an increase of 65 over last years.

Alabama

Birmingham S/D Assn.—
Carolyn Balch, P.O. Box 1085
Birmingham 35201

Greater Huntsville S/&R/D Assn.—
Gene Bains, P.O. Box 912
Huntsville 35804

Mobile S/D Assn.—
Doug Goudie, P.O. Box 6082
Mobile 36606

Montgomery Area S/D Assn.—
Dewey L. Glass, P.O. Box 7132
Montgomery 36107

Tennessee Valley S/D Assn.—
A. C. Parson, 4113 Nelson Dr., N.W.
Huntsville 35810

Alaska

Alaska Fed. of S/D Clubs—Lee Coon,
P.O. Box 121 Juneau 99801

Arizona

Associated S/Dancers of Arizona—
Chuck Dittel, 2650 N. 41st Ave.
Phoenix 85008

Valley of the Sun S/D Organization—
Paul Worsham, 2249 W. Orangewood
Ave., Phoenix 85021

Arkansas

Arkansas State S/D Fed.—
William Lisko, Des Arc 72040

California

Associated Square Dancers—
Bob Byram, 13066 Debell St.
Arleta, 91331

Associated S/D of Superior—
Ernie Hovey, 1916 49th St.
Sacramento 95819

Bachelors & Bachelorettes—Regional—
Jay Metcalf, 1039 W. Edgeware Rd.
Los Angeles 90026

California State Council—
Chuck Washabaugh, 1538 Crestline Dr.
Santa Barbara 93105

Central Calif. S/D Assn.—
John Staedler, 325 E. 18th St.
Merced 95340

Central Coast S/D Assn.—
Alan Dale, 721 Shannon Hill Dr.
Paso Robles 93446

Cow Counties Hoedown Assn.—
Dick Coleman, 905 El Dorado Ave.
Ontario 91762

Heartland Fed. of S/D—
Carl Harpster

Hi-Desert S/D Assn.—Jay Oliver,
117B Hancock, China Lake 93555

Imperial Valley S/D Assn.—
Leonard Speer, 646 Tangerine Dr.
El Centro 92243

Marin Co. S/D Assn.—Ben Y. Snaider,
174 Corte Alta, Novato, 94947

Northern Calif. S/D Assn.—
Don Bowlby, 3980 Beechwood Dr.
Concord 94520

Palomar S/D Assn.—
Don Ubban

San Diego Co. S/D Assn.—Bob Nitz
6322 Lake Albin Dr., San Diego 92119

Santa Clara Valley S/D Assn.—
Mac McClure

Shasta Cascade S/D Assn.—Gene
Arnold, Star Route, Hornbrook 96044

South Coast S/D Assn.—
Clarence Hoffman, 7110 Dinwiddie
Downey 90240

United S/D Assn.—Bob Lincoln, 1788
Camino Primavera, Bakersfield 93306

Valley Assoc. S/D of Fresno—Gerald
Fischer, 222 Russell Ave., Clovis 93612

Western S/D Assn.—Bud Kabisch
1012 E. Thelborn, West Covina 91790

Colorado

Boulder Area S/D Council—S. Rink
2730 29th, Boulder 80302

Colorado State S/D Assn.—
Larry Perotti, 731 Manitou Blvd.
Colorado Springs 80904

Denver Area S/D Council—John Troute
3219 W. 23rd Ave., Denver 80211

Northeast Colorado S/D Council—Bill
Burdick, 910 Heather, Loveland 80537

Southeast Colorado S/D Assn.—
John Suter, 2204 Robin Dr.
Colorado Springs 80909

Connecticut

Conn. Assoc. of S/D Clubs—James
Loukides, 472 Clark Rd. Orange 06477

D.C. Area

Washington Area S/D Co-op Assn.—
Jim Schaeffer, 321 Scott Dr.
Silver Spring, Md. 20904

Florida

Central Florida S/D Assn.—
Pee Wee Stewart, 601 N. Hasti
Orlando 32808

East Coast Dancers Assn.—Paul Lane
4337 San Juan Ave., Jacksonville 32210

Florida Fed. of S/D Clubs—
George Oglesby, 7740 S.W. 65 Pl.
South Miami 33143

Greater Pensacola S/ & R/D Council—
Lamar Fillingim, P.O. Box 5561
Pensacola 32505

Playground Area S/D Council—
Dick Adams, P.O. Box 1212
Ft. Walton Beach 32548

Ridge S/ & R/D Assn.—
Walter Stoltz, 1280 Dudley St.
Bartow 33830

Southeast Florida S/ & R/D Assn.
Len Levitt

West Coast S/D Assn.—
Barney Weatherford, P.O. Box 7744
Tampa 33603

Georgia

Dixie Fed. of S/D—
Paul W. Smith, 1821 S. Magnolia Dr.
Tallahassee, Fla. 32301

Greater Atlanta Fed. of S/D—
Rudy Urquhart

Hawaii

Hawaii Fed. of S/D Clubs—Don
Bedient, P.O. Box 1 Pearl City 96782

Idaho

Idaho Fed. of S/D Clubs—Paul
Clements, Box 21 Fort Hall 83203

Intermountain S/D Council—
Ed Mower, Rte. #1, Nampa 83651

Lewis & Clark S/ & R/D Assn.—Don
Simler, Woodland Rte. Kamiah 83536

Magic Valley S/D Assn.—
Jim Foster, Corner Trailer,
West Broadway, Idaho Falls 83402

Panhandle Area S/D Council—Gil
Moran, Box 163 Smelterville 83868

Snake River Valley S/D Council—Clyde
Anderson, 425 Main St. Anthony 83445

Illinois

Illinois Fed. of S/D Clubs—
Lyman Templeton, 2444 So. 7th St.
Springfield 62703

Lake County S/D Assn.—George
Kammerer, 2934 N. Shorewood Dr.
McHenry 60050

Metropolitan Chicago S/D Assn.—Ray
Neal, 506 S. Lincoln, Park Ridge 60068

Indiana

Duneland Dancers Assn.—
Maurice Dittman, 111 W. Taylor
#16-A Chesterton 46304

Indiana Dancers Assn.—
Howard Williams, 407 S. 4th Ave.
Beech Grove 46107

Iowa

Central Iowa Fed. of S/D Clubs—
Jerry Jacobson, 6827 N.W. Alderman
Dr., Des Moines 50313

East Central Iowa Fed. of S/D Clubs—
David Greene, 1058 Daniels St. N.E.
Cedar Rapids 52402

Iowa State Fed. of S/ & R/D Clubs—
Ray Banowetz, 826 25th St. N.E.
Cedar Rapids 52402

Quint Ctiy Fed. of S/ & R/D Clubs—
Ray Jacobsen

Siouxland Fed. of S/D—
Dale Rabbitt, 1316 29th St.
Sioux City 51104

Kansas

Central Kansas S/D Assn.—Harry
Homan, 712 N. Poplar, Peabody 66866

Heart of America Fed. of S/D Clubs—
John Parks, 4021 W. 97th St.
Overland Park 66207

League of S/ & R/D Clubs—
Ted Mueller, 2659 N. Dellrose
Wichita 67220

Kentucky

Kentuckiana S/D Assn.—Elmore
Tonini, 920 Iola Rd., Louisville 40207

Louisiana

Acadian S/D Council—Mrs. H. H. Meeks
1451 W. Ash Ave., Eunice 70535

Greater New Orleans S/D Assn.—
James Ortego, 1034 Napoleon Ave.
New Orleans 70115

Louisiana S/D Assn.—Dick Currie
833 S. Burgess Dr., Baton Rouge 70815

So. Louisiana S/D Assn.
George Beatty, 878 Tifton Dr.
Baton Rouge 70815

So. Louisiana S/D Council—
Leland Turner, 6710 Ozard St.
Baton Rouge 70805

Maine

Cumberland Co. Rec. Council—
Mrs. Robert Hersey, 20 Noyes St.
Portland 04103

Maryland

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Dick Adams, 3018 Woodside Ave.
Baltimore 21234

S/D Assn. of Montgomery Co.—
Bob Gresham, 8506 Grubb Rd.
Chevy Chase 20015

Massachusetts

Berkshire Co. S/D Assn.
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Pittsfield 01201

Coordinators S/ & R/D Council of
Western Mass.—Leo Nolin, 54 Debra
Dr., Chicopee 01020

Eastern Dist. S/ & R/D Assn.—
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Windsor 06095

Northshore S/ & R/D Assn.—
Bill Patton, 4300 Prudential Tower
Boston 02199

Southeastern Mass. Coordin. Assn.
Ralph Toye, 1 Shirley Terr.
Holbrook 02343

Western Mass. S/ & R/D Assn.—
Karlton Brinson, 54 Debra Dr.
Chicopee 01020

Michigan

Battle Creek Area S/D Assn.—
Fran Chapman, Rte #1 Box 97
Sherwood 49089

Central Mich. S/D Assn.—Norman Fox
RR #1 Shepherd 48883

Detroit Fed. of S/D Clubs—
Harold Sharp, 471 Morse St.
Coldwater 49036

Jackson Area of S/D Clubs—Ray
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Lansing Fed. of S/ & R/D Clubs—
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Dearborn 48124

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Midland 48640

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Square & R/D Assoc. of S.W. Mich.
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Parchment 49004

Minnesota

Fargo-Moorhead S/D Assn.—
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Moorhead 56560

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St. Paul 55117

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John Carr, 5865 Hilltop Dr. #8
Springfield 65804

Springfield All City S/D Assn.—
Jim Houston, 2656 S. Belmont
Springfield 65802

Montana

Big Sky S/D Assn.
Ken Roeben, 1412 16th St. So.
Great Falls 59401

Missoula Area S/ & R/D Fed.—
Bob Herron, 2023 So. 7th
West Missoula 59801

Montana Fed. of S/D Clubs—
Jack Drowatzky, Box 66
Troy 59935

Yellowstone SD Council—
Allen McMillan, 6444 Neibaurer Rd.
Rte. #1, Billings 59102

Nebraska

Lincoln Council of S/ & R/D Clubs—
Melvin Lostroh, Rte. #6 Box 131
Lincoln 68502

Nebraska S/ & R/D Assn.—
Mal Minshall, 1316 Quince St.
Sidney 69162

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S/D Assn. of So. Nev. Inc.—
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Las Vegas 89104

Nevada State S/D Assn.—Gene Reeley
4722 Galsam St., Las Vegas 89108

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Northfield 08225

Fed. of Delaware Valley S/D Clubs—
Toot Bradford, 170 Swedesboro Rd.
Gibbstown 08027

Northern N.J. S/D Assn.—
George Cowan, 1 Brooklawn Rd.
Morris Plains 07950

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Jack Windish, 404 Delaware Ave.
Palmyra 08065

New Mexico

N. M. State S/D Assn.—Mac McArdle
1205 Stull, Las Cruces 88001

New York

Border Booster S/D Assn.—Sid Smith
74 Leonard Ave. Plattsburgh 12901

Capital Distr. S/ & R/D Assn.—
Claude Perleberg, 1445 Via Del Mar
Rd., Schenectady 12309

Finger Lakes Area Council—
Don Williams, Noyes Rd., R.D. 2
Vestal 13850

Long Island S/D Fed.—
Art Scheuermann, 1190 Whitehall Ln.
Wantagh 11793

Syracuse Area S/D Assn.—
Grant Johnson, 136 Seeley Ave.
Syracuse 13205

Youth in S/D Assn.—Kurt Ziglioli
4035 Ralph St., Seaford 11783

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Folk & S/D Fed. of N.C.
Vernon Krebsbach, 906 Lewis St.
Fayetteville 28303

Western N.C. S/D Assn.—Earle
Johnson, 109 Minor St., Brevard 28712

North Dakota

North Dakota S/D Clubs, Inc.—
Marv Wenoos, Hunter 58048

Ohio

Akron Area S/ & R/D Council—Budd
Williams, 1120 Munroe Falls Ave.
Cuyahoga Falls 44221

Dark Co. S/D Assn.—Paul Nieport
RR #3, Versailles 45380

Greater Cleveland Fed. of S/D Clubs—
Clarence Salak, 18607 Forestwood
Ave., Cleveland 44135

Lima Area S/D Council—
Rick Rickey

Ohio State Corp. of S/ & R/D Clubs—
Bus Gratz, RR #2, Bluffton 45817

Southwestern Ohio S/D Fed.—
G. L. Bossio, 3327 Hageman St.
Sharonville 45241

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N.E. Okla. S/D Assn.—Lloyd Kidwell
4680 S. Troost, Tulsa 74105

Okla. State Fed. of S/D Clubs—
Roy Drain, 2704 S.W. 48th St.
Oklahoma City 73119

Oregon

Oregon Fed. of S/D Clubs—Bill
Sorenson, 250 5th St. Madras 97741

Pennsylvania

Allegheny Valley S/D Assn.—
Paul Lesser, 220 Brussels St.
St. Marys 15857

Delaware Valley S/D Clubs of Pa.—
Ted Seifert, 425 Wheatsheaf Rd.
Springfield 19064

Pittsburgh Area S/ & R/D Fed.—
Harry G. Williamson, 605 Delaware Ave
Clairton 15025

Susquehanna Valley S/D Assn.—
Glenn Rutherford, 3 Wayne Rd.
Camp Hill 17011

Rhode Island

R.I. Fed. of S/D Clubs—Melva Hamel,
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S.C. S/D Fed.—Russ Flick
404 Cherokee Dr., Greenville 29607

South Dakota

Black Hills S/ & R/D Assn.—
Lyle Downey, 502 E. Denver St.
Rapid City 57701

S.D. State S/F & R/D Fed.—Fred Reuer
1724 So. 1st St., Aberdeen 57401

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John A. Hughes, 1323 Cloverdale Dr.
Hixson 37343

Cumberland Valley Western S/D Assn.
Ben Tyler, 224 Wellington Dr.
Madison 37115

Greater Memphis S/D Assn.—
Odie Bradford, 3514 Amesbury
Memphis 38128

Knoxville S/D Assn.—Sam Truan
3219 Tazell Pike, Knoxville 37918

Tenn. Valley S/D Assn.—
Carey Smith, 6510 Cedar Point Rd.
Huntsville, Ala. 35811

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McKee, 3302 Teckla, Amarillo 79106

Austin S/ & R/D Council—Larry Hart
4609 Chiappero Trail, Austin 78731

Beaumont Area S/D Council—Elmer
Castilaw, Box 824, Vidor 77662

East Texas S/D Assn.—Cliff Hughes
514 N. Beverly, Carthage 75633

Golden Gulf Coast S/D Council—
Bernis & Loruth Self, 516 Centerway
Lake Jackson 77566

Golden Triangle S/ & R/D Assn.—
James Fowler, Rt. 2 Box 818
Beaumont 77705

Heart of Texas S/D Assn.—Top
Crymes, P.O. Box 825, Killeer

Houston S/D Council—
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Houston 77034

Sam Houston S/D Assn.—Joe
Goodlett, Box 1180, Conroe 77301

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2826 63rd St., Lubbock 79413

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Milton Jones, 1400 N. Shore Drive
San Benito 78586

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Grand Prairie 75050

Panhandle S/D Assn.—
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Spearman 79081

Permian Basin S/D Assn.—
Dewey Hulsey, Rt. 2 Box 202B
Odessa 79760

Red River Valley S/D Assn.—Rosy
Roark, Box 447, Burkburnett 76354

San Antonio Area S/D Assn.—
Ken Horne, 5110 Village Row
San Antonio 78218

So. Texas S/D Assn.—Roy Wilson
120A Saratoga, Kingsville 78363

Southwest Area S/D Assn—Bob Haring
10523 Lakewood, El Paso 79925

Texas S/D Assn.—Jim Davalt, 863 E.
13th St., Colorado City 79512

Texas State Fed. of S/D Clubs—
Norman Teague, 406 Willow Dr.
Wichita Falls 76305

Westerners S/D Assn.—James Moore
Box 596, Stanton 79782

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Assoc. S/D Clubs of Utah—Ray
Williamson, 446 So. 200 E.
Farmington 84025

Salt Lake Valley S/D Council—
Wells Smith, 1579 E. 4130 So.
Salt Lake City 84107

Vermont

Mountain Valley S/D Assn.—
P.O. Box 26, Vernon 05354

Virginia

Lynchburg S/D Assn.—Howard Bitler
3709 Otter Pl., Lynchburg 24504

Peninsula S/ & R/D Assoc.
Sam Reams, 105 Spring Rd.
Yorktown 23490

Roanoke Valley S/Dancers, Inc.—
Ira Chaffin, 1015 Tremont Rd.
Salem 24153

S/D Council of No. Virginia—
Jim Copeland, 2510 Jamaica Dr.
Alexandria 22303

Tidewater S/ & R/D Council—
John Veit, 5320 Thornbury Lane
Virginia Beach 23503

Washington

Square & Folk Dance Fed. of Wash.—
Ken Enyeart, 3341 Ohio
Longview 98632

S/ & R/D Fed. of Wash.—Cecil Wiltse
P.O. Box 324, Royal City 99357

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Kanawha Valley S/D Council—
Howard McMinn, 723 Gordon Dr.
Charleston 25303

Wisconsin

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2522 Barbara Ave., Appleton 54911

S/D Assn. of Wis. (S.W.)—Bob Crane
Rte. #4 Box 104 Fort Atkinson 53538

Wolf River Area S/D Assn.—
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De Pere 54115

Wyoming

Big Horn Basin S/D Fed.—Pat Kenney
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Alberta S/ & R/D Fed.—Bill Tait
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Calgary & District S/D Assn.—
Boyd Robinson, 102 Brantford Cresc.
Calgary 48

Edmonton & District S/D Assn.—
Harvey Atkinson, Box 294, Morinville

Meridian S/D Assn.—Arthur Ziegler
Vegreville

Red Deer S/D Assn.—Eric Bundy
5621 41st St., Red Deer

So. Alberta S/D Assn.—Larry Lutwick
2410 17th Ave., So. Lethbridge

British Columbia

Alberni Valley S/D Assn.—
Brian Hemminsen, 909 14th Ave. N.
Port Alberni

Fraser Valley S/D Assn.
Al Bezanson

Okanagan S/D Assn.—Ron Keeley
949 Creston Ave., Penticton

Trail & District S/D Assn.—
Dave Taylor, Box 113, Trail

Vancouver Island Western S/D Assn.
Bordie Rutledge, 1729 Foul Bay Rd.
Victoria

Manitoba

S/D Fed. of Manitoba—Doug Beatty
24 Blue Heron Cresc. Transcona 25

Western Manitoba S/D Fed.—
Willard McFarland, Carroll

Nova Scotia

Metro S/D Council—Don Shanks
5 Ernest Ave., Dartmouth

Ontario

Committee of London S/D Clubs—
Lovel Lord, 162 East St., London

Georgian Bay S/D Assn.—Al Evans
332 St. Vincent St., Barrie

Toronto & District S/D Assn.—Bob
Jaffray, RR #1 Ennismore

S.W. Ontario S/D Assn.—John Wilson
239 King Solomon St., Ingersoll

Ottawa S/ & R/D Assn.—
Iran Tennant, 25 D'Orsennes
Hull, Quebec

Quebec

Border Boosters S/D Assn.—
Chuck Heinrichs, 257 Village Dr.
Dollard des Ormeaux

Saskatchewan

Hub City S/D Assn.
W. A. Darrach, #72-1524 Rayner Ave.
Saskatoon

Moose Jaw & District S/D Assn.—
Nels Carpenter, Box 100, Sub. 1
Moose Jaw

Parkland S/D Assn.—Bill Dorton
1580 17th St. W. Prince Albert

Yorkton Zone S/D Assn.—Ken Croll
33 Dunlop East, Yorkton

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Jim White, 26 Osborn Rd.
Lane Cove, N.S.W.

S/D Society of Queensland—
Graham Rigsby, 14 Eagle St.,
Alderly Hghts., Queensland

Victorian S/D Assn.—
Mrs. N. B. Ayling, 2 Cunningham St.
Box Hill, Victoria 3128

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Berlin S/D Association—
Peter Schensick, Lanter Str. 22
1 Berlin 41, Germany

British Assn. of American S/D Clubs—
Mrs. Ruby Morkett, 225 Western Rd.
Southall, Middlesex, England

European Assn. of American S/D
Clubs—Marv Leibowitz, 1141 USA7
Sp. Actg. Sq. APO N.Y. 09131

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Kanagawa Ken. S/D Council—
Susumi Okoshi

New Zealand

New Zealand S/ & R/D Assn.—
Art Shepherd, 181 Shortland St.
Aranui, Christchurch

Overseas

Overseas Dancers Assn.—
Ted Anthony, 109 Massachusetts Ave.
Cherry Hill, N.J. 08034

Guide to Better Dancing

DANCER MODULE

WHAT DO WE MEAN WHEN WE SAY Sashay? Quite frequently we refer to a Chassé or a sliding movement similar to the series of side, together, side, steps that one would associate with a Virginia Reel.

In traditional dances a favorite figure for many was "Sashay partners halfway around — Resashay — go all the way around".

Under rather sedate conditions a couple standing side by side would do the movement by using a series of side, close, steps, the man moving to the right behind the lady, the lady to her left in front of the man. They would move three of these series of side steps, stop and then reverse, the man moving to his left and the lady to her right. Then, in a circular motion the man would move to his right in front of the lady and around behind her and back to place in eight steps while the lady simultaneously moved to her left behind the man, then to her right in front of the man returning to place. In all of this the couple would continue to face the center of the square.

In Colorado and one or two other locales the sashay steps would move vigorously across the floor covering considerable distance, with the dancers sometimes making a kick and a hand contact with people they meet as they reach each corner.

In contemporary square dancing the sliding chassé gave way to a rolling motion which became known as a Rollaway with a Half Sashay. The lady would simply make a left hand rolling turn in front of the man in four steps to move from his right side to his left. During this time the man, while facing the center of the square, would do a side, close, side, to move into the lady's spot. And so today whenever a Sashay is called this rolling turn inevitably shows up.

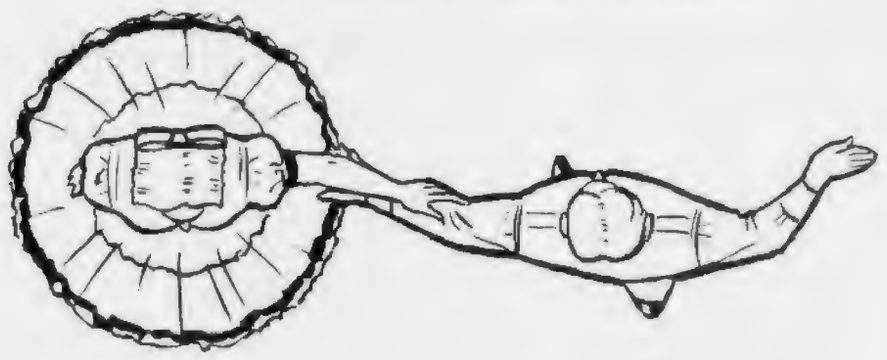
There are instances when a roll is awkward and sometimes leaves dancers out of position at the end of the maneuver. A good example of this comes from an allemande thar type of star. If told to Sashay, putting the ladies to the center and the men to the outside, unless directed differently by the call the dancers would do a nose-to-nose Sashay with no turn and no roll. They would simply move across in front of each other, the man in one direction, the lady in the other, until positions had been changed.

You will find this nose-to-nose Sashay coming up under other circumstances. For instance, from an ocean wave the nose-to-nose Sashay is an effective way of changing partner positions without basically changing the facing formations of the wave itself.

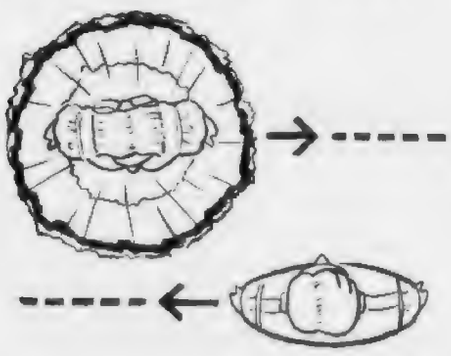
DRILL MATERIAL: Try this one from a square. Everyone turn your partner with the left forearm halfway around until the men are in the center in a right hand thar star. Now, without a roll, dancers are simply going to slide across in front of each other until the men, moving to their left, reach the outside and the ladies, moving to their left, reach the center where they make a left hand star. Practice the same thing from a simple two couple ocean wave. Be sure to avoid any turning or rolling during the drill.

CONSIDERATE SQUARES

NOSE-TO-NOSE SASHAY



Starting in a regular Thar formation



The dancers release handholds and without changing facing direction they slide across in front of each other, the man moving to the outside and the lady to the inside.

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

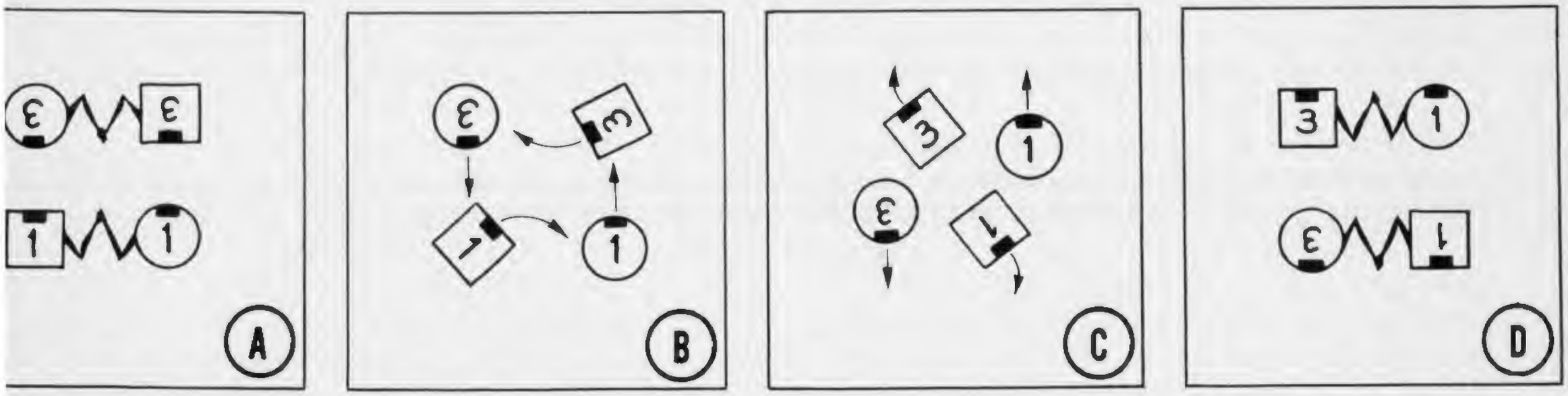
TAKE A GOOD LOOK

a feature for dancers

Callers: You will find some examples on page 49.



This month Joe and Barbara Take A Good Look at Square Dance Names and emphasize Swap Around.



JOE: No one has asked us for our two cents worth but Barbara and I both agree that if anyone were taking a poll of dancers regarding the names of square dance movements a number of people might be surprised.

BARBARA: We don't like quite a few of them.

JOE: That's right. We think that there have been some good potential square dance basics in recent years that have been killed because of the poor choice of names their "creators" have given them. Barbara, why don't you suggest some of our pet peeves.

BARBARA: Delighted. First of all there's Fruit Loop, Blast the Square, Bat the Breeze, Pop the Whip, Churn the Butter and Zip Code.

JOE: See, that's what we mean. They don't tell you a thing and my inclination when I'm in the middle of a dance pattern that's rolling along is to simply laugh when the caller says something like Peel the Banana.

BARBARA: Thank goodness all movements aren't like that and I think a great majority that have stayed around in recent years have had a good descriptive name, something that reminds you immediately of what you're supposed to do.

JOE: Trade is a good example. It tells two people that they're to exchange places with each other. Circulate is another, for you actually circulate or move around from one position to the next.

BARBARA: Swing thru is one that I like because you are swinging first by one hand and then the other as you move across an Ocean Wave.

JOE: Let's take the call Swap Around that we used to do about five or six years ago and is being used by several callers in our area at the present time. To me the words Swap Around tell me that I'm going to exchange places, positions, facing directions, partners and actually that's what happens.

BARBARA: You start with two facing couples (A). As the movement starts the two ladies move directly forward and at the same time the two men move to their right and turn around 180° (B). The end result is two couples facing out (C), and (D).

JOE: Each dancer has changed partners, position and facing directions. This is Swap Around and it certainly lives up to its name.

The Dancers Walkthru

Local Square Dance Publicity

HERE IS A COMPOSITE of the weekly square dance column published in the local newspaper of Watertown, South Dakota. Watertown has a population of some 16,00 persons and has one daily newspaper.

Each Tuesday, under the special heading, SQUARE DANCERS, the paper runs the stories of different clubs around the area. It is the responsibility of the individual clubs to get their news into the paper and some send copy from as far away as 60 miles. During the past year the paper has put small headings over each column listing the name of the club, the town in which it meets and the current club president.

Square dancers appreciate news of their activity; non-dancers may have their first acquaintance with the hobby thru this news media, and the Circulation Department of the paper considers the column an aid to selling papers in the surrounding towns, particularly when stories about these areas appear in print.

Square dancers from other small towns with local newspapers, take heart! Get the clubs in your area organized; contact your local daily and spread the square dance word.



BADGE OF THE MONTH



HOWARD McDONALD

Early in 1963 the Glenmore Park Community Association asked three couples to organize a square dance class, offering as an inducement free hall rent and all facilities (including coffee) for the first year. These individuals jumped at the opportunity, contacted a caller, and the first class graduated some six months later with 16 couples. The Dots & Dashers have been going strong ever since.

The club name not only represents both halves of a square dance couple but also tells the tale of a club which is always "on the go" with dancing and extra-curicular club activities.

A club banner, matching outfits, tote towels and ties mirror the club badge in red, white and black colors.

The WALKTHRU

a Procedure Book for the beginner's class

JOHN AND LORRAINE MELROSE, members of the Rip-Snorters of Walnut Creek, California, are past chairmen of the club's Beginner Class. Following their stint of duty, they decided to compile a booklet with information relating to putting together a Beginners' Class. The results are impressive: An analyzed, detailed report which any new couple taking over the responsibility of class chairmanship could easily follow.

A look at this Procedure Book is given here in some depth, although of necessity in an abbreviated form. Clubs interested in sponsoring a Beginners' Class may need to adjust certain portions of it to fit their own individual circumstances, but at least all phases of such a venture are touched upon.

1. Pre-Class Calendar

Spring: Appoint Beginners' Class chairmen; appoint a club committee (at least one couple should be members knowledgeable in club history, traditions, etc.). Start planning advertising, solicitation of class members, etc. Announce plans to club members on dance nights, through club paper, at board meetings. Arrange for school for class nights.

Summer: Get started on class publicity. Start club contest to encourage members to bring in prospective dancers. Contact suggested names by phone and/or flyer. Submit articles to newspapers.

2. Class Calendar

(An outline of the nine months of class, including dates of special parties, hoedowns, when to distribute sample copies of square dance magazines, etc. was listed by each month.)

3. Responsibility of Class Chairmen

Budget — work with the club board.

Make monthly reports to club board; write monthly column for club paper.

Be liaison between Beginners' Class and club.

Print list of class members and distribute to club president and club newspaper.

Arrange for club members to accompany class members to Beginners' and Newer Dancers' Hoedowns.

Help arrange Class Hoedown in February.

Help class elect two representatives to attend March club board meeting.

Plan graduation with class.

Assist caller in appropriate manner.

4. Responsibilities of Club

Serve as sponsor for class and assist however necessary.

Have members on hand the first night to greet, dancers and furnish refreshments.

Assign members to help with class on scheduled nights.

Help attract members to class.

Mix with beginners and make them feel welcome.

5. Publicity

(Samples of all types of publicity were included in the Procedure Book:) Flyers, mimeographed letters sent to prospective members, SIOASDS pamphlets answering basic questions of non-dancers (these were given to all prospects), a mimeographed letter sent to club members in mid-summer reminding them about the new class and rules for a club contest to encourage members to enroll beginners.

(The name, address and phone number of all local newspapers and radio stations, along with information about how to write up stories was listed:) Double-space all material. Start seven double-spaces from top of the paper. If you use two pages, write MORE on bottom of first sheet and —2— in upper right-hand corner of second sheet. Put your name on second sheet. Use wide margins. Make all copies originals; newspapers tend to discard carbon copies. Send copy at least one week in advance of desired publication, for dailies.

6. Getting Class Members

Sources: Club members, newspaper accounts, posters, radio announcements, local square dance magazine ads, flyers, information to recreation department, greeter groups such as Welcome Wagon.

The first and second sources listed have the

greatest drawing power; posters gain the weakest response.

7. Each Class Night

Be at the school on time.

Make coffee; have change for coffee kitty; put out sign about refreshments; set up chairs, ash trays, etc. At the end of the evening ask class members to help take down chairs, etc. Collect fees; mark attendance sheet; distribute class badges. Greet people; encourage club members to mix with class; have suggestion box with slips of paper and pencils available for class members to use; inform caller of any birthdays or anniversaries; set up A-V Board. (It was found that an audio-visual board with items of interest to all served a good purpose.)

After each class night check roll sheet and within a day or two contact any absentees. This personal contact often saves a potential drop-out. After 3 consecutive absences, notify couples they may be dropped as it is not fair to rest of the class.

At the halfway intermission on each class night, the Club Chairman makes announcements. This is an opportunity to make new dancers feel welcome, answer questions or cover any of the following topics: History of Square Dancing, Levels of Square Dancing, Pappy Shaw, Northern California Square Dancers Association, How the Rip-Snorters' club operates, How other clubs operate, Procedure of local hoedowns or possibly present a Fashion Show in place of a talk.

8. Miscellaneous

Procure Basic Movements Booklets and distribute to class the end of October.

Procure sample copies of Square Dance — Where? and Square Dancing (formerly called Sets in Order) and distribute in November.

Put on a Fashion Show with club members. Model purchased and hand-sewn outfits, workshop, club and party outfits, men's and ladies' wear, petticoats, accessories, etc. Use a display board for patterns and ads.

Plan a potluck with class approval; possibly have a joint one with club. If so, mix club and class members. For example, use two colors of napkins — one for class members and one for club members. Place two of one color, then two of the other. This permits couple seating but club and class intermixing.

Plan a party night if the class wishes.

Plan the Christmas party.

Brief club members on how to assist at classes: Be good examples; beginners are watching and learning. It is a time of service, not jus. for your own pleasure. Do not push, shove, pull, etc. Let the caller do the teaching.

Keep an address list.

Make a list of birthdays and anniversaries.

Keep samples of printed material for next year.

9. Badges

As long as the class is "open", arrange for temporary badges. Adhesive-backed ones are not satisfactory as they come off too easily. Devise ones with pins. When class is organized make badges with Dymo maker.

Distribute and collect badges each evening.

Once the class begins to attend hoedowns, distribute badges permanently to class members. Collect a deposit of 75¢ per couple or 35¢ per single. At the end of the year, the deposit is either refunded or applied toward the club badge if the individual is extended an invitation to join the club.

10. Class-Sponsored Hoedown

If the class wishes to sponsor a hoedown, arrange for location. Have two club couples for advisors and liaison. Plan for food, caller, ads and flyers. Consider decorations and door prizes. Make out a work sheet for the evening: coffee, refreshments, hosts, clean-up, etc.

Expenses are to come out of the proceeds of the dance. These include caller's fee, anything pertaining to refreshments which are not donated, decorations, flyers, etc. Keep an itemized account. Any profits from the dance are turned into the club treasury and held in a separate account to be used by the class at graduation or some special party.

11. Class Equipment

On hand are Dymo labeler, Rip-Snorters' stamp, badges, badge holder and display board.

12. Graduation

A formal ceremony is held at the club on a club night. See the previous chairman for the ceremony used. Plan for refreshments, graduation invitations and membership invitations. Invite NCSDA officers.

An informal ceremony is held at the class on a class night. Plan type of ceremony, refreshments and guest list.

13. Directions of Duplicator

(A detailed description was included on how to use a Spirit Duplicator.)

SQUARE DANCE DIARY by a square dancer

NOTE: Perhaps in your area the idea of one club hiring a bus in order to visit another club is a pleasant change of routine. Sometimes it becomes a bit of a challenge to the hosting group.

THE VISITATION DANCE



THANKS TO

Jack Redington
Boonton, New Jersey

We invite you to send in your suggestion for a scene in the Square Dance Diary.

Square Dance Week 1971



. . . . is an opportunity for square dancers everywhere to join forces in bringing to their community, city, province, state and nation a positive and pleasure-filled view of this activity. This is our big chance to impress upon those who may never have taken part in square dancing just what this activity is all about. Some may be amazed to discover that it's no longer relegated only to barns but is "right at home" in some of the finest hotels, recreational centers and churches, and even occasionally finds its way into a palace. You enjoy your hobby. Here's your opportunity to share it with others.

THE IDEA OF SQUARE DANCE WEEK is nothing new. Many areas have been celebrating such an event annually for more than 20 years. The thought of coordinating so that all areas might celebrate the same series of dates is based on the belief that the combined efforts in all areas will attract tremendous attention.

It's apparent that 1971 is a year of experimentation, for more than six different series of dates are being used — dates that appear best suited for the different areas selecting them. Perhaps this is the way it will be in the future and instead of one square dance week a square dance month — September — may be the answer. However, a careful appraisal of this year's activities should tell the story.

The beginning of Fall classes is the ideal time to focus attention on American Square Dancing. Looking back at more than 15 years of "double the dancer" programs, most of the suggestions for square dance week observances include demonstrations of square dancing and large open dances where your non-dancing friends may have an opportunity to look in on your hobby. One night stands, if properly handled, give a non-dancer a taste of square dancing and allow him to see for himself that he can fit in and "have a ball."

WHAT DIRECTION IN THE FUTURE ?

Whether areas continue to observe a series of different weeks and perhaps recognize the month of September as "Square Dance Month" or whether all areas might agree to pinpoint one specific set of dates and all observe a universal Square Dance Week could be the outcome of a coming poll. Later this month a copy of "Gavel and Key" will be sent to all association heads listed on the following pages (please be sure and check that your association's listing is correct). Any areas not represented by assocations are invited to share their views and a copy of the poll will be sent to you upon request. Canadians will be polling through their central clearing house as they did in 1970. The questionnaires received by us will be helpful in passing along additional information should this project continue in the future. NOTE: If you haven't forwarded your area's copy of your governor's or mayor's proclamation for Square Dance Week 1971 please send it along to The Sets in Order American Square Dance Society. These will prove invaluable in our final wrap-up later on.

ROUNDANCER MODULE

with publishing a
round dance magazine



There's never a dull minute

ROUND DANCER magazine is now in its 14th year and enjoys a circulation of 2,700. The capable and hard working publishers and editors, Bud and Lil Knowland, do an excellent job of coordinating and reporting news of the round dance world, giving recognition to leaders from all areas in the activity, and keeping readers abreast of the latest in choreography. Recently we had a chat with Bud and Lil about their "baby" and thought our readers would be interested in learning a little of the background, etc. of the magazine.

S.I.O.: Let's go way back to the beginning—what germ of an idea was responsible for your entry into the field of journalism?

Knowlands: It all started with a short conversation between the two of us. The time was August, 1957. One day Bud asked, "What do you think of starting a little news sheet for our kidz?" To which Lil replied, "Great idea! Then all four groups will know what's being danced!"

At the time we had four dance groups—three strictly round dancing, basic, intermediate and advanced. The fourth was a combination square and round dance group called "20-5-20." This consisted of 20 minutes of fun round dancing, 5 minutes rest, and 20 minutes of fun square dancing throughout the evening with no teaching.

S.I.O.: How long before the first issue was off the press?

Knowlands: The first ROUND DANCER magazine (named immediately and never changed) was put out in September of 1957. Lil had a portable typewriter (with Pica type!) and Bud traded a car cooler for a #76 A. B. Dick Mimeo (a real antique). Friends looked around for giveaways or good buys on paper—any kind that could be used. The rest of the equipment consisted of a small hand paper cutter, a couple of spindles rescued from the junk, a hand operated punch and a small desk stapler. It was hard to get supplies for the mimeo—especially since we didn't know what to ask for. Neither had had a typing course and knew nothing about mimeo work. Now Bud is a speedy "two-finger" typist and Lil got out the chart that came with the typewriter and proceeded to learn touch typing. Cutting those first stencils was quite a chore.

S.I.O.: So now the first issue was completed—how did you arrange for the distribution?

Knowlands: It was decided from the first to release the magazine the middle of the month, when everyone had read their "first-of-the-month" magazines. About 75 of this first issue was run off and sold for 10¢. A few were taken to the Arizona Round Dance Leaders Association meeting in Phoenix where we discovered that the folks wanted them. So we made the decision to sell the magazine on a subscription basis at $1.00 per year. A caller friend and his wife took the last copy of Book 1 with them on a trip to Michigan and gave it to Jack and Na Stapleton. Soon after, Jack mailed $3.00 to us and he was signed up for three years. The Stapletons were the first out-of-state subscribers and are still members of the ROUND DANCER family.

S.I.O.: How much material were you able to gather together for this first issue?

Knowlands: Book 1 listed the schedules for our four dance groups, a list of abbreviations used in the cue sheets, and finished off the first page with an account of what the magazine was all about and what we hoped it would contain. Lil collected a few recipes for "Helpful Hints from Helpful Hannah." Cue sheets for nine dances were included: Honky Tonk, Kit Kat, Twilight Two-Step, Dreaming, Canadian Barn Dance, Shoe Skidoo, Muskrat Ramble, Black and White Rag, and Wishful Waltz.

Like Topsy, the "baby" just growed! Carol and Chuck Waggin were able assistants—

Carol cut stencils and Chuck designed and drew the covers. The little group worked all hours, got tired and giggly and wrote our own jokes—and printed them in the magazine! We all thought they were funny but some of our readers must have wondered about us.

S.I.O.: Where do you get the material to fill the pages each month?

Knowlands: We get letters, letters, letters from all members of our family. Also we do have some volunteer reporters who send in reports on what is happening in their areas. Sherm Ellis was our first Roving Reporter, writing sense and nonsense on trips to and from Yellowstone National Park each year.

Each cover was distinctive and different, but slowly the cartoon feeling crept in and they got funnier each month. The first anniversary cover was a caricature of the two of us and a cake with one candle. With the exception of the second anniversary, this theme is carried out in the magazine each year.

S.I.O.: What changes have taken place over the years?

Knowlands: Most of the changes have been in the mechanics of printing and mailing. On one of our trips to California our good friend Doc Alumbaugh advised us to set up a Masthead —or a certain way of printing the name of the magazine, etc. on the cover, and to stay with it. We decided to have a special page of cartoons inside the magazine and it turned out to be the inside back cover. Chuck Waggin did the cartoons from book 32 until 1970 when he became too busy to continue. We contacted Nadine Fortune, a clever gal from Baltimore, Maryland, who is now doing the cartoons and very ably.

As the years passed we tried having the cover and cartoon done by a Gestetner machine, then the Fairchild method. After thirteen months we realized that this was too slow, took the salesman's advice and purchased a 1250 Multilith Offset Press, which we are still using. We have a complete darkroom with large sink, rocker (to rock the trays of photographic fluid mechanically, leaving Bud free to go ahead with other jobs), a camera that reduces or enlarges 200%, an enlarger and a plate burner, and a strip printer for headlines for dance titles, ads, etc.

S.I.O.: We still haven't talked about the mechanical processes involved in printing, collating, assembling and mailing the magazines.

(Please Turn to Page 80)

PAGING THE ROUND DANCERS



Jerry and Dot Daniels—Des Plaines, Illinois

THE DANIELS BEGAN SQUARE DANCING in 1953 and were introduced to rounds when they visited clubs after their graduation from beginners class. Inspired by the rounds they saw, they joined a round dance class the next season. Progress was rapid, and before long they were invited to teach at the Park District class they had been attending. Their love for the activity was so strong that Jerry decided to give up instructing at the 400 Club in the Aragon Ballroom in Chicago, where he had taught for 28 years, to devote more time to the new interest — round dancing.

Soon a round dance club was formed and named "Jerry-Dots". The group is a close-knit and friendly one and has traveled "in a body" to affairs away from their own local area. They were featured on an NBC-TV network program, performing the lovely waltz, Dream Awhile. The club still meets once each month.

Jerry and Dot instruct an intermediate round dance class and teach a basic class each year. They have always believed that square and round dancing belong together and program rounds for three square dance clubs.

Past presidents of the Chicagoland Round Dance Leaders Society, the Daniels have taught rounds at many state and national conventions, festivals and workshops. They have composed one dance — the tango, Hernando's Hideaway.

After some seventeen years of teaching and dancing rounds, Jerry and Dot have decided to retire. They will be hanging up their dancing shoes to take life easy and do a bit of traveling. Our very best wishes to you, Jerry and Dot.

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

EXTENDED BASICS MANUAL IN FINAL PREPARATION

It's taken considerably longer to reach the final stages of production on our second teaching manual. By comparison the first manual issued two years ago which outlined the basic course of 50 movements was uncomplicated. All 50 movements in the earlier publication were grass roots basics and had been established over many years and were, almost without argument, the fundamental structure of the activity. However, when it came to selecting the next 25 movements the task was not so simple. An earlier list published in SQUARE DANCING in 1969 has been altered in several ways. Some of the movements in the earlier list were no longer being danced — a problem that forms nightmares for those of us who try to guess what the future will hold.

With a great deal of help by such men as Willard Orlich, Bob Ruff, Ken Collins, Bob Page and the late Ed Gilmore, a revised list of 25 movements was decided upon and a collection of drills and dance material that will illustrate all 25 movements, each one introduced only with the aid of previously presented basics, has finally been accomplished. For those of you who are interested here is a run down of Basics 51 through 75.

(51)	Turn Thru	(60)	Spin the Top	(69)	Dixie Chain
(52)	Wrong Way Thar	(61)	Trade By	(70)	Substitute
(53)	Slip the Clutch	(62)	Wheel and Deal	(71)	Dixie Style
(54)	Eight Chain Thru	(63)	Double Pass Thru	(72)	Spin Chain Thru
(55)	Ocean Wave	(64)	Centers In	(73)	Peel Off
(56)	Swing Thru	(65)	Cast Off	(74)	Pass to the Center
(57)	Circulate	(66)	Cloverleaf	(75)	Tag the Line
(58)	Run	(67)	Slide Thru		
(59)	Trade	(68)	Fold		

As this issue comes off the press the final paste-up is progressing on the book and an advanced sale of the publication will be announced in this magazine in the next two months.

ON THE COVER

ONE OF THE INNUMERABLE JOYS of square dancing — getting re-acquainted with old friends after being away all summer. Now that it's September it means clubs operating at full strength and plans for classes to start in the next few weeks. And don't forget, the club will be participating in Square Dance Week with a Gala Open House and all the trimmings. Ah, September — you're a wonderfully busy square dance month! (Incidentally, our models — bless 'em — are Chuck and Betty Pratt, Tommy and Tootie Banks, Lorraine and Milt Zabaro and Bob and Marguerite Kummerow.)



•Chapter eleven

CALLER MODULE

The Caller as a Leader

By Jim Mayo, Magnolia, Mass.

SQUARE DANCE CALLERS ARE MORE THAN DIRECTORS OF DANCING, they are leaders of people. They are leaders whether they wish to be or not and the only choices available are how and how well they will lead. Callers are regarded by dancers as authorities on dancing and most callers are more experienced in the total dance program than are most dancers. In addition callers are much more visible because they are on-stage and on-mike. All of these factors contribute to the dancers' expectation that callers will also be leaders. This chapter is directed toward helping club callers in particular to be effective in their leadership.

Club callers must be concerned with club administration and will likely find themselves involved with club politics, problems and planning, whether they want to be involved or not. Personal success as a caller is often closely tied to the success of their club(s). If a caller's goals in the square dance activity are long-range, he will evaluate his development as a caller by the enjoyment and satisfaction people derive over a period of years from dancing in groups to which he has given leadership.

Leadership is a skill that can be learned and a talent that can be developed. A caller can become competent enough in dealing with human relations to contribute to the success of his groups. The principles of good personnel management and group psychology apply to square dance clubs also. University extension courses are available in either one and can greatly improve one's skill. In this chapter, we'll try to summarize some of these principles and point the way in which they can help individual callers in square dance activities.

For group activities in our culture, success is most frequently measured by money (profits) and numbers of people attending. For a number of reasons, it may be that neither is the very best measure for a square dance club. Particularly in areas where there is a scarcity of people, two other measures may provide a better indication of the success of the club. The first and most important of these is the *participation rate*. The higher the percentage of the total active membership that can be depended upon to attend a normal club function, the more successful the club. The second measure is the ease with which new members can be added to the group. By these measures, the closed group that always has most of its membership present and has a waiting list of people who want to join is about as successful as a group can get even though the treasury just covers expenses and is always near zero. If the members of your club participate at every opportunity and others want to belong, you must be doing something right. If, however, your groups fall short of these goals, consider making some changes in the way you handle the inevitable problems that arise.

Each of the four tasks of club operation result in interaction between dancers and callers, and it is at this point that many otherwise fine callers get themselves in no end of trouble. In general, if your personality is such that you must have your own way and find compromise difficult, you had better run your own program and avoid involving dancers anymore than you must. If, on the other hand, you enjoy negotiation and would rather give a little in your point of view than generate conflict, you may enjoy the rewards of calling on a dancer-administered program. A little self-scrutiny and the advice of your spouse should help you decide wherein your natural inclinations lie.

The best square dance clubs give dancers a sense of community and fellowship in addition to the pleasure of dancing. Therefore, this discussion of the tasks of club operation will include examples which show styles of interaction between caller and dancer leadership on each task. The largest single factor determining the success of this interaction is the caller's *attitude* toward himself and the dancers with whom he works; if he brings to the situation a genuine liking for people, a sensitivity to *their* needs and a sincere desire to help them fulfill these needs through participation in the square dance club, he will be an effective leader. This leadership probably is best utilized if the caller attends the club executive board meeting at least some of the time. He need not be a voting member of the board and often can be most helpful if the dancer-leaders regard him as a consultant, drawing on his experience as a resource to aid them in managing the club.

The heart of all the techniques of leadership is to realize that you don't have to be the center of attention to lead a group. When you're on the stage calling a dance, you welcome applause. At a committee meeting, or anywhere that club operations are discussed, the ideal is to sit by unnoticed while a capable, smooth-working group makes all the best decisions to create and maintain a successful club. If you open your mouth in this situation you may be foolish. Many club troubles have resulted because callers couldn't resist the temptation to meddle in club management that was working well. The only time a caller has any real need to intervene is when he (or she) is sure a mistake either has been or is about to be made. It is, of course, better to act before a mistake than after it.

Programming includes the planning of the entire range of group activities. In the simplest form, the caller does this alone. He makes all decisions and plans required to provide a varied and interesting program. The responsibility for parties, trips, guest callers and other such changes from the club's regular dance program may very appropriately be shared with or given to the dancers. Either the caller or some of the dancers may have unusual skills or resources which might help to make the program variations more enjoyable for all. The caller is generally regarded as a specialist with the full responsibility for what is called. The ultimate recourse for dancers who object to the calling is to fire the caller or leave the group. But even in situations where the responsibility seems entirely one-sided, sympathetic communication and cooperation will produce better results.

What Are They Really Saying?

We have said that the caller's authority should be absolute in matters of square dance programming. Yet one of the most persistent complaints voiced by executive committees is that the level of dancing is too low. Clubs have disinte-

grated in argument over this one point. Let's use it to examine a technique for working with an executive committee. The first step for the caller is to decide how much truth there is in the complaint. The discomfort in admitting that you may not have been doing your job should not blind you to the necessity of examining yourself. Try to discover why the charge is made and the person or group from which it comes. Does your executive committee include many people in the early, most enthusiastic stages of their dancing life? Furthermore, does it include those in the group who are the most active dancers? These people sometimes feel a need to prove (to themselves or others) that they are "better" dancers. The easist way to do this is to get the caller to raise the level until only they are able to dance. You can comply with their wishes but you do it at the risk that they alone will soon be your entire club.

If you wish to help them find the best solution for the club, consider the underlying meaning of their objections. When they say, "Raise the level", do they mean, "Help us to believe that we are the best dancers"? Don't let your own defensiveness keep you from helping them. Very likely, they do dance better than the average and they are striving to be good club officers. Consider the strength of the following argument:

> *"You, the executive committee of the XYZ club are, of course, the most active, experienced and best dancers in the group and I'm sure that the club's program doesn't offer much challenge for you. I do try to include something for you, the more advanced dancers, in each program. But don't we also want to consider those who don't dance as much as you do? As club officers I'm sure you want to do what's best for the club and to accomplish this we have to be sure we don't push the majority of the group too hard. If what I call is challenging to dancers of your skill and experience, then you can be sure it will be too tough for the rest of the group."*

You are telling them exactly what they hope is true. While in order to save face they cannot agree immediately, you have probably met the prime resistance.

One of the reasons many callers fail to answer complaints about dancing level (or calling in general) in a calm, reasonable manner is that they feel personally attacked. Most people, when attacked, throw up their defenses and block any further hope of sensible communication. As a leader, you can make your caller-club relationships much more pleasant if you can learn to control your reaction to attack. It may help you to look back over the example. Anger or any other strong emotion strikes a responsive chord in the listener that can distort his understanding of a statement. It makes a strong impression on all those present which, whether good or bad, will be hard to change.

The next task of club operation is *promotion* and by this we mean both internal and external promotion. What is important is to sell the club members on regular participation in the club program. It is also important, although perhaps less so, to promote the pleasures of club membership outside the group, both with other dancers and with non-dancers. The internal promotion helps to maintain our first measure of club membership outside the group, both with other dancers and with non-dancers. The internal promotion helps to maintain our first measure of club success, participation by active members, and the external promotion acts upon our second measure of club success, the ease of adding new, active members.

Present the Problem Well

Promotion is one of those things that everyone is in favor of but about which no one does anything. If you say, "We need more promotion," everyone agrees. Sit back and wait for suggestions and you're liable to turn grey before you get one. Getting action instead of agreement depends on how the problem is presented. In general it is safe to assume that people will become interested in a problem that affects *them* more quickly than one that affects only *you*. In many cases the only person with a strong interest in promotion is the caller. To him, the measure of club success frequently means prestige and personal success, as well as income. How you state the problem to the decision-making group (executive committee or other) may make the difference between positive action or outright rejection.

The best statement of any problem is one that doesn't accuse anyone of shortcomings and doesn't indicate a preferred solution. If, at a board meeting, your goal is to get the club to give a door prize in order to improve attendance, you have probably defined the problem too narrowly. If you start by giving your own suggestions you may then find resistance greater than you expect. This resistance may come about because the suggestion is *your* solution to the problem, not *theirs*, and furthermore some may feel you have accused them of not coming to your dances. You may not intend to convey that meaning, but especially if there is any truth in the complaint, that will probably be how someone will hear what you said. A not uncommon reaction would be for these dancers to shift the blame onto you, saying, "If you'd call so people could dance, instead of workshopping all the time, maybe we'd have better attendance." Don't react to this attack defensively or you'll be in trouble again. Quite likely, the dancers are defending themselves against *your* initial attack and even if they are not, the caller is the one who must have control.

Consider an alternate approach to the problem of lagging attendance that doesn't criticize the people you are talking to and also indicates a genuine interest in any solutions they might suggest. The technique will work with any problem to which the group is seeking a solution. Problems of promotion are only one example. Praise the group as a wonderful club to dance with and ask if there isn't some way to encourage the members to be even more regular than they are in attendance. By stating the problem in this way, you have complimented those you're talking to and you haven't given any indication of your own ideas for solving the problem. Everyone will feel more freedom in contributing to the discussion of this problem and from the pool of ideas several workable suggestions will emerge. If they are slow in picking up the topic, it may be helpful to try to awaken their own personal interest in the problem. Just telling them that you are worried about the problem doesn't necessarily increase their concern. Suggest that perhaps everyone would have a better time if there were more people at the club's dances. Remind them of the high participation of members at some recent event and the enjoyment shared thereby. Whatever you say, put it in terms of them, not yourself. The biggest block to successful problem solving is failure to consider the other person's point of view. To get results, always think, talk, and act in terms of the other fellow's understanding, not your own.

(Continued Next Month)

Style Lab

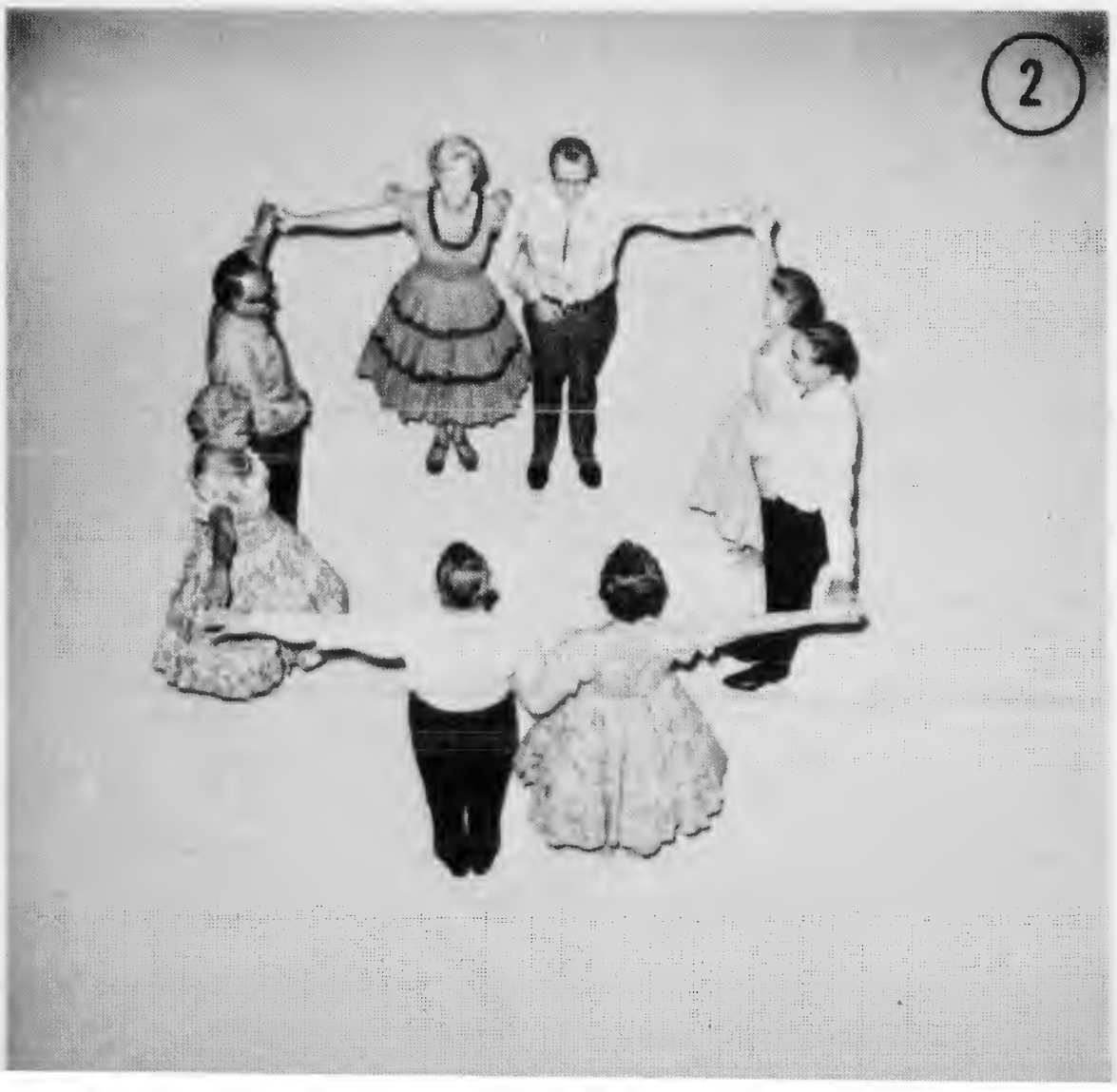
How Much Room Does It Take To SQUARE DANCE?

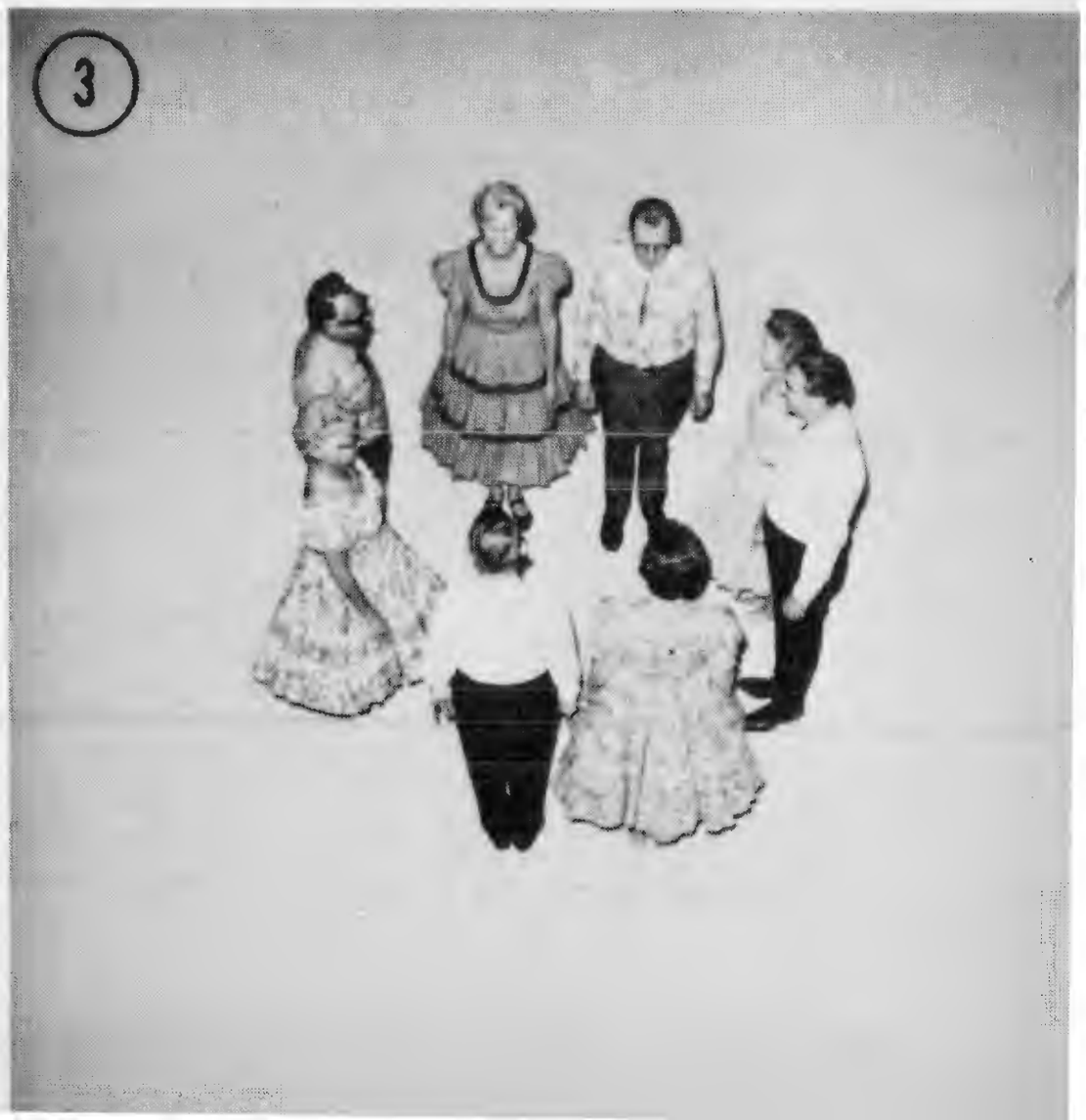


OWNERS OF DANCE HALLS, auditoriums and facilities where square dance events take place are often surprised at the amount of space required for a square. This month we've brought along our tape measure (1) as we take some measurements of square dancers standing and in action.

As a starting point, a "comfortable" size for a square might be ascertained, while using average size dancers, by having each person stand next to his partner, adjacent arms linked. The man's free left arm and the lady's free right arm are then extended out straight from the shoulder and the person moves slightly forward or back until the fingertips of the extended arm just barely touch that of the corner. Just for the record the size of this example is 8'0" (2).

Under crowded conditions a square may be forced to dance considerably smaller than our ideal example (3). Just about the minimum here for dancing would be 6'8" across from one of the head couples to the opposite. By comparison, in a hall where there is endless room









dancers may spread out to 10′0″ (4).

Dancers will soon discover that the amount of space used on the floor has a great deal to do with the number of steps it takes to get from one movement to another. For example, in a circle of eight dancers that is spread out to 11′8″ it may take sixteen steps or more to circle all the way around (5). In a tight, 7′5″ circle (6), the number of steps to cover the 360° may be cut by four or as many as six.

Two facing route lines (7) have a diagonal measurement from one corner to the other of 11′6″, as shown in the example.

Situations vary when motion enters the picture. When two couples are active in the middle of the square (8) the inactives naturally step back, measured here at 9′3″, allowing room for those in the center to work without bumping into the others.

Those movements that work around the perimeter of a square, such as the do paso, require more room and the outer measurements are 11′0″ in our example (9).

Perhaps the widest space requirement would







6



7

come with the traditional call "spread the star out wide" (10). The measurement across from one lady to the opposite comes to 15'0".

A final example of everyone working across the square and with the outsides doing a courtesy turn as in an eight chain thru (11) calls for a space requirement of 10'8".

More than one dance style has been altered by the amount of room available. The old float-out style of an allemande left required considerable space when compared to the tight arm turn left allemande used predominantly today. However in a crowded hall the old eight count allemande left just didn't fit and in its place came the shorter four count version. You'll seldom find room today to dance fully stretched out (4 and 5). However, if the occasion arises you'll be quick to note how different it feels and how much more time it takes to move through a grand right and left and a promenade. The happy medium of approximately 144 square feet for a square in action may seem like a lot but it does lend itself to comfortable dancing.



10



11

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ohio

The Greater Cleveland Federation will hold a Federama '71 on October 9. Gary Shoemake and Bob Dubree will call for the pleasure of square dancers, while Jim and Lois Coy will handle the rounds. New officers for the Federation are Clarence Salak, Pres.; Don Kress, V. Pres.; Recording Sec'y, Florence Simkus; Treas. Frank Simkus; Corresponding Sec'y, Doris Kocsis.

Georgia

The duPont Operations Recreation Assn. of Savannah River Plant hosts its 7th Annual ORA Fall Roundup at Bell Municipal Auditorium in Augusta on Sept. 18. Tom Trainor will call the dance. Write S.J. Orsini, SRP duPont ORA, Aiken, S. C. 29801. *—Dan Martin*

Washington

The State Federation's Third Annual Leadership Seminar will take place on Sept. 10-12. This year the Seminar will be held at the Singing Hills Guest Ranch located near CleElum in the center of the State. This Seminar is growing in popularity with attendance doubling the past three years. State Director of Education and Leadership, Bob McNutt of Benton City, has scheduled an attractive program with an emphasis on club level.

—Don Hulin

Virginia

On October 16, the 4th Annual Spirit of '76 Square and Round Dance Festival will be held at Yorktown Intermediate School, sponsored by the Square Edges of Yorktown. The festival is coordinated with the traditional observance of Yorktown Day which commemorates the defeat of the British by George Washington. In a hall decorated with an authentic period cannon, Revolutionary War Army Unit flags and copies of historic documents, square dancers will be greeted by staff members in colonial costumes and will register on an antiqued simulated parchment scroll "Declaration of Independence." The caller's platform will be set off by a nine foot hand painted reproduction of A. W. Willard's painting, "Spirit of 76". Special music will be provided by a drum and fife group. Allen Tipton is the featured caller and the Sam Housers will lead the rounds. For information write Spirit of '76, 510 Meadowfield Rd., Yorktown, Va.

The Peninsula Square and Round Dance Assn. Summer Dance was held at Yates School on June 7. Louis Calhoun was guest caller and Sam Houser handled the rounds.

—Sam Reams

Fairystone Squares of Collinsville held their 2nd Annual Summer Festival July 31 at the Recreation Center. Harry Lackey was guest caller with Ed and Carolyn Raybuck on the rounds. *—Chris Davis*

Ron Schneider called the tips for the Blue Ridge Twirlers summer dance on August 13. The dance was held at the Robert A. Aylor Jr. Hi School at Stephens City.

—Barbara Devers

The Hoedowners were host club for the first Portsmouth Square Dance Festival on July 31 in the Portsmouth Armory. This festival is co-sponsored by the Portsmouth Recreation Department. *—Marvin Bailey*

Japan

Seventy-six square dancers from the United States were welcome at the convention hall at Meguro Park Lanes bowling alleys. Wally (Schultz) started with his speech in Japanese, which is understandable, and called squares. Don (Armstrong) called contra dances and Marie (Armstrong) joined to call some singing calls. Masaru Wada took the part of MC and two Japanese callers, Motozo Asanuma and Tac Ozaki called two tips. After ten o'clock the party was over with success. In spite of heavy rain, 600 domestic square dancers came from all over Japan and everybody in the hall enjoyed dancing. For the success I would like to thank you and members of To-

kyo Square Dance Callers Assn. and Far East Square Dance Assn. whose job did not appear on the surface.

—Tac and Katsuko Ozaki

Texas

The Ninth State Festival held in San Antonio was a huge success. Over 300 squares participated in the Grand March and over 5,000 dancers attended. The Hemisfair Convention Center proved to be what it had been advertised to be — excellent floor, great sound and air conditioning. The State Federation invites all dancers to come to Texas and dance with them. *—Jackie Parker*

California

Taw Twirlers of Marina presented their Presidents' Ball on May 24, inviting presidents of all the clubs in a wide area to attend. They also issued invitations to past presidents of the club which has been in existence for many years. It was a lively occasion, with Brad and Barbara Bradford at the mike. Bob Rush, who has been president of the club on three different occasions, was honored with the "Order of the Busy Boot" — half of a *real* leather boot mounted on a wooden plaque. Maurie Davis, current club president, read "telegrams" purportedly from various national presidential figures, at various breaks during the evening and pictures of lesser-known U.S. presidents around the walls of the hall offered a challenging "guessing game" for members and guests. This club is establishing something of a trend in the ladies' costumes; many of them are wearing floor-length dresses in the manner of yesteryear — an outgrowth of Monterey's bicentennial year in 1970 — and the custom is growing ever more popular.

Bruce Johnson and Harold and Mary Huntley will be on hand to take charge of the squares and rounds when the Country Squares of Fairfield host their 3rd Annual Travis Jamboree. The event takes place September 5 at the Crosswinds Community Center, Travis Air Force Base.

Central Coast Dancers and Callers Associations are waiting to welcome dancers to their 8th Annual Central Coast Square Affair on Labor Day Weekend. Top callers and round dance instructors will be on hand at the Veterans Memorial Building, San Luis Obispo to bring to those attending a most enjoyable program of dancing.

New Jersey

Dancers in the Delaware Valley enjoyed a real treat this summer. National callers were featured at the Ivystone Inn at Pennsauken every Wednesday evening. The schedule included Earl Johnston, Jerry Haag, Don Franklin, Al Brundage, Dick Jones, Sam Mitchell and Red Bates. Ed and Ann Bodine handled the rounds for the dances. *—Dick Boren*

Guest callers at the Hayloft, Asbury Park, will be Dick Jones on Sept. 9 and Dick Leger, Sept. 25. *—Sylvia Keleigh*

Dancers in a moment of relaxation at the recent Jamboree hosted by Peacock Squares, Kurume, Japan. Club caller Mr. Inoue, Mr. Nakamori from Tokyo, Mr. Kaneko from Shimonoseki, Mr. Yasumoto from Hiroshima, and Bob Lockeby from Hakata Air Station took turns at the mike.



ROUND THE WORLD of SQUARE DANCING

Show and Tell Round Dance Club dances every evening at 8:00 at Longhorn Hall, Ocean City. At a recent dance members were asked to demonstrate their favorite round. The group is under the direction of Josephine Holmstock.

Louisiana

Sponsored by the New Orleans Rec. Dept., the sixth class of beginners was started on June 1st. Callers and teachers, Stanley Viola and Tony DiGeorge have graduated over 500 dancers in their previous classes. In addition they teach round dancing, have a teenage exhibition square dance group, sponsor and call at local teen functions and lead their followers on many other special events and dances.

—Pete Senac

Hoedowners of New Iberia hosted the 8th Annual Festival on August 14th at the City Park Recreation Center. Many vacationing dancers took advantage of their visit to the area to tour some of the historic and scenic sights available.

Manitoba

Dancers attending the Shilo Prairie Schooners "Spring Trek" Jamboree at Canadian Forces Base were treated to a hot turkey supper following the afternoon workshops. All guests were taken to homes of club members for a rest before the evening dance. Over 300 attended this 3rd Annual Jamboree and dancers came from all parts of Manitoba.

—Sam and Nancy Witt

Germany

The 17th Annual European Roundup will be held in the beautiful, spacious Sporthalle in Darmstadt, Germany Sept. 3-6. Highlighting the Labor Day weekend will be the Saturday night visit of the stateside group sponsored by the Sets in Order American Square Dance Workshop. Square and round dancing will be provided by tour escorts Raymond Smith of Dallas, Texas, and Bill Barr of Sacramento, California. This year's roundup is hosted by the Stuttgart Strutters and is being dedicated to Bob Osgood and the Sets in Order American Square Dance Society for their dedication to square dancing. All stateside visitors planning on being in Europe over the holiday weekend are invited to drop in and dance with their European counterparts.

Tennessee

Memphis Callers Workshop will sponsor a three-day leadership training conference Sept. 17-19. Earl Johnston of Connecticut will conduct the course which will be for callers, square and round dancers and will cover all phases of square and round dancing. Some of the subjects to be considered are club organization, area associations, festivals, caller-dancer relations, dropouts, levels, promotion, etc. Emphasis will be zeroed in on the positive approach — how to get more people in square dancing and how to keep them longer. An open dance, called by Earl Johnston, will climax the event.

—Lew Sullivan

North Carolina

The 3rd Annual "Land of the Sky" Festival, sponsored by Asheville Allemanders will be held in Asheville Sept. 3 and 4. Don Williamson will call Friday night, featured caller on Saturday will be Bob Rust, assisted by Don Williamson. Bill and Edna Anderson will be in charge of rounds.

—Mrs. Mary Alice Rogers

Kentucky

The Kentucky Square Dance Callers Assn. has elected officers for the year 1971-72. Those assuming office are Stew and Jerry Shacklette, Pres., Jerry and Mary Ann Barrett, V. Pres., Roy and Alice Bay, Treas., and Joe and Pat Witherington, Secretary. The association, formed in 1957, has 44 members, with two charter members still very active.

—Joe and Pat Witherington

Nebraska

Ten ardent fans of square dancing met in January, 1970 in Scottsbluff to discuss the formation of a solid, growing square dance club. From that nucleus of 5 couples the Bluff Strutters was born and in a year's time grew to a membership of 43 couples. During the year club caller Chuck McClure instructed 2 classes of beginners and it was most gratifying to have every couple join the club. A third class is now in progress, and because of the enthusiasm shown in round dancing, classes are also provided for round dance instruction. A workshop is conducted once each month so that members may keep abreast of new figures. One of the club's policies is to have an

outside caller once each month. Members frequently visit other clubs and summer activities included family picnics and outside square dancing. This is a fine example of what can be accomplished by just a few dedicated and hard working couples.

Indiana

The Scrunch Bunch (interesting name) Square Dance Club of New Whiteland will hold its 2nd annual Freshman Frolic on October 30 from 9 P.M. to 2 A.M. at the Franklin Skating Rink. Emcee for the dance will be Martin Jones and rounds will be cued by Betty and Clancy Muellller. Information may be obtained by writing Ron Gardner, 19 Sawmill Road, New Whiteland 46184. Telephone 535-8284.

Alaska

"Raindrops Bring Spring Flowers" was the theme for the Santa Swingers 2nd annual Spring Fling held in North Pole last April. Decorations used were hand made by the artistic gals of the club utilizing foil, Kleenex, etc. Kappie and Aileen Kappenman conducted square and round dance workshops and a Saturday night potluck climaxed the event for about 140 tired but happy dancers. All square and round dancers traveling through North Pole are invited to stop and dance every Friday night at Eileson Area Grange.

—John and Bette Blackstone

North Dakota

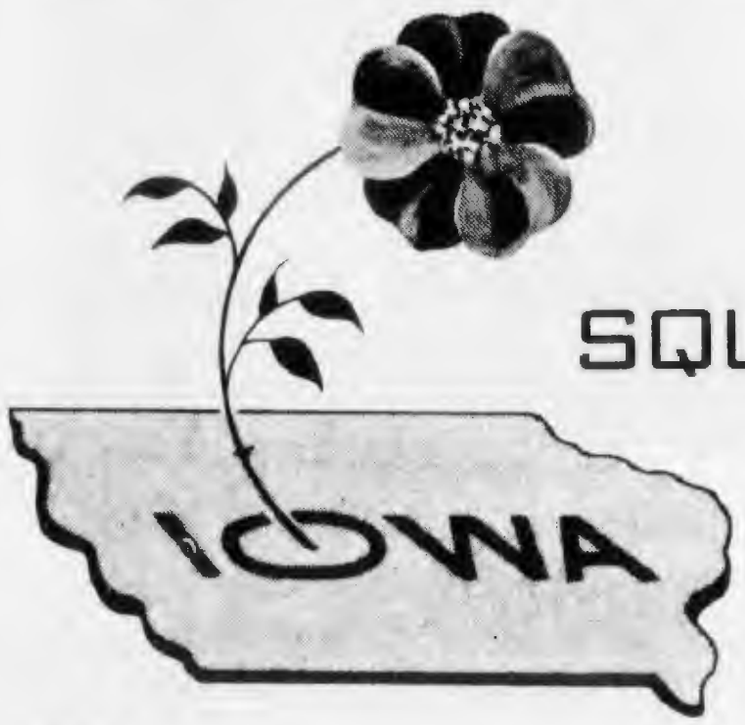
Square dancing is really "what's happening" for teenagers at Minot Air Force Base. Fun night saw twelve squares turn out. Most of the group are offspring of the adult square dance club on the base, The Hustlers. Caller Jack O'Leary considers the group the largest, most enthusiastic bunch he's ever taught.

—Kathy O'Leary

Ontario

At this year's closing pot luck supper, the Beaux and Belles and Hough's Happy Hoofers of Toronto honored their leaders, Jack and Marge Hough who have given 35 years of dedicated service to the square dance movement in their area. The Houghs spent their first year teaching and calling Traditional square dancing and were one of the couples

(Please turn to page 77)



21ST NATIONAL

SQUARE DANCE CONVENTION®

FOR YOU IN '72

JUNE 22, 23, 24, 1972

TAKE A GOOD LOOK at our new heading this month. It's the official mast of the 21st Annual National Square Dance Convention to be held June 22, 23 and 24, 1972 in Veterans Auditorium in the city of Des Moines, Iowa.

For more than a year committees have been hard at work on their plans to make this an exceptional event. National Chairmen are Loren and Florence Long. Long time enthusiasts in the square dance field, these folks have surrounded themselves with many outstanding and willing workers whose time will be filled during the coming months with endless details in preparation of the next "big one".



General Chairman, Loren and Florence Long

and ○ dance Potpourri

EVERY SO OFTEN WE ACCUMULATE a stack of interesting articles and pictures from all over the world of square dancing but which, for one reason or another, haven't found their way into the magazine. September, being the first month in the square dance calendar year seemed like a fitting time to catch up. So, for the next four pages we present our current crop of items. Hope you enjoy them.

ST. LOUIS POST-DISPATCH

Everyday Magazine



Square dancers fill the ballroom at Southern Illinois University at Edwardsville.



Ronald McCreary wears a burlap vest decorated with a thunderbird design. It is an example of the creative confusing worn by the dancers.



Stylish Square Dancing

By CLARISSA START
Of the Post-Dispatch Staff

Dressing up is half the fun, so far as square dancers are concerned. The other half is the lively, spirited, intricate pattern of dancing that dazzles the onlookers and delights the performers.

Both were in evidence at the Sweetheart Dance and fashion show presented by the League of Square Dance Clubs of Greater St. Louis at the Edwardsville campus of Southern Illinois University on Feb. 20. The event was attended by 750 persons.

There were 75 units modeling in the fashion show at once. Some were singles, some couples, others entire groups dressed in co-ordinated fashions. Mr. and Mrs. Charles Bills and Mr. and Mrs. Leon Dunne of the Flora Capriol Squares group, were in charge of the fashion show. Mr. and Mrs. Jerry Primeau are presidents of the League. Onstage in front of giant, sized boards as the models paraded were two cupids, Susan Kappler and Susan Pierce.

Dresses for the women and girls and shirts and vests for the men and boys, for the most part, were designed and made by the women of the group, although one man had made his wife a marriage.

A few of the costumes were of traditional calico or cotton but the majority were of permanently pressed dacron, polyester and cotton blends with the fabric named "whipped cream" in the mix. Some were brassily elaborate of brocade, velvet, sequin-trimmed lace and lace organza, bouffant over nylon net petticoats. One woman made her dress and pett pants of a perma-press bed sheet.

Trims were unique and varied. One dress was edged with 100 hand-appliqued, embroidered red roses, another with 144 yards of rickrack. One group wore costumes painted in liquid embroidery. A man wore a burlap vest that his wife had decorated in embroidery with a thunderbird and woodland designs. One group was dressed in fabric imported from Hawaii, another group illustrated a dress that could be worn in four different ways. Primeau and his wife, Ruth Ann, wore matching costumes of deep orchid with silver trim.

And finally for laughs there was an act introduced as "The '76 Club fostering the Odd Couple" — a woman wearing polka dot bloomers and a striped shirt and a man in silk hose, tutu, short skirt and popping false eyeballs. They looked the way square dancers used to look — but oh more.

Post-Dispatch Photos
by W. THOMAS STEWART

"Men in the center and all join hands . . ."



Allemande left and around you go . . .

paper, to moderate the fashion show. As a result came this full color page of square dancing, with the accent on what square dancers wear.

The pictures were outstanding, some of the best we've ever seen, with the dancers not only pleasantly attired but smiling and happy and broadcasting the often used statement "Square dancing *is* fun!"

PEOPLE IN THE S.D. NEWS



(above) Mayor John T. Ballard and Bea Dyke proclaiming Square Dance Week in the Akron, Ohio area. (below) Caller Al Stevens taking the oath given by Bill Mitchell at the re-enlistment ceremony at Hickam AFB, Hawaii.



THERE'S MORE THAN ONE WAY TO MAKE HEADLINES

IT'S OFTEN BEEN POINTED OUT that the News Editor of your Local Bugle is not always the only one who can supply space for square dancing. Recently the dancers in St. Louis presented a Sweetheart Dance and Fashion Show held at the Edwardsville campus of Southern Illinois University. The event was attended by 750 persons. Some one among the dancer group came up with the sterling idea of asking staff member Clarissa Start of the Post-Dispatch staff, St. Louis' great news-

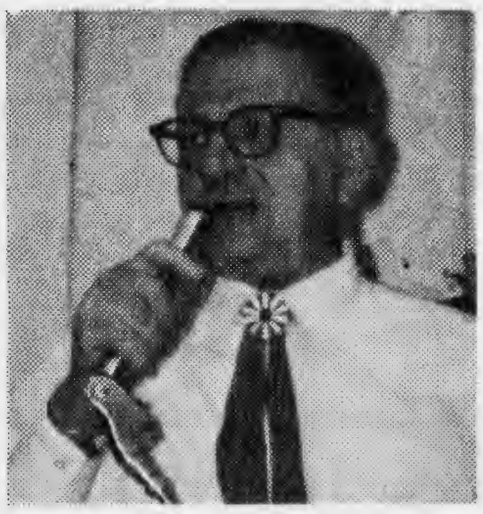
SQUARE DANCING IS FUN





A postmark ad plate to promote square dancing was made by the Western Michigan Square Dance Association. It was installed in the postage meter of the Muskegon Chamber of Commerce for 30 days, then moved to another location. A fine way to bring square dancing to the attention of the public, and any club or association interested may contact Art Klimek, 2144 Reneer, Muskegon, Mich. 49441 for details.

A BOOST FOR SQUARE DANCING



THE HUGE VETERAN'S MEMORIAL BUILDING in Sonoma (California) was jammed to capacity and the crowd was electrified when Al St. Germain, President of the Sonoma Valley Branch of the American Cancer Society stepped to the mike to call a tip for the Sonoma Grape Stompers.

A victim of throat cancer which resulted in no vocal chords, Al devotes most of his time tutoring others who have lost their voice, making visits to patients in hospitals before and after surgery to give encouragement. He is also active in the International Association of Laryngectomees and provides lectures for university and medical groups.

The fact that he has taken up square dancing has proved a boon to Al in helping those about to become voiceless. When he relates his story to a patient and then tells him that he is now a square dancer the patient's eyes light up with new hope and determination to overcome his own misfortune.

Al's decision to learn to call a square dance came as the result of a facetious remark made to club caller, Ken Rickert, who immediately saw the possibilities of using it at the first fun hoedown held by the club. Working with Bonnie Hurd, local square dance record distributor who developed the calls, Al's calling was a success from the start. Keep up the good work, Al — you are a fine example of the type of individual square dancing will always need.

SQUARE DANCING KNOWS NO AGE LIMIT —DERBY



Living proof of that statement is Teophyall Hortopan of Toronto, Canada. Usually addressed as "Teo," he was born in Roumania in 1876 and just recently celebrated his 95th birthday. Teo learned to dance in his native country at the age of 16. In 1903 he migrated to Canada, where he has resided since that time. With less than 10% vision, Teo was registered as a partial blind person with the Canadian National Institute for the Blind. He learned to square dance in 1960 at the CNIB square dance club in Toronto, and rarely misses a Monday evening of dancing from early September through May. So, our hats are off to Teo and we offer our congratulations to him on his recent birthday.



NINTH ANNUAL ARABIAN JAMBOREE

The Abqaiq Flares 'n' Squares hosted the Ninth Annual Arabian Square Dance Jamboree on March 25 in Dhahran, Saudi Arabia. Ninety dancers from the Flares 'n' Squares, Ras Tanura Arabian Promenaders, Dhahran Hoedowners and the Jiddah Red Sea Squares attended the weekend festivities.

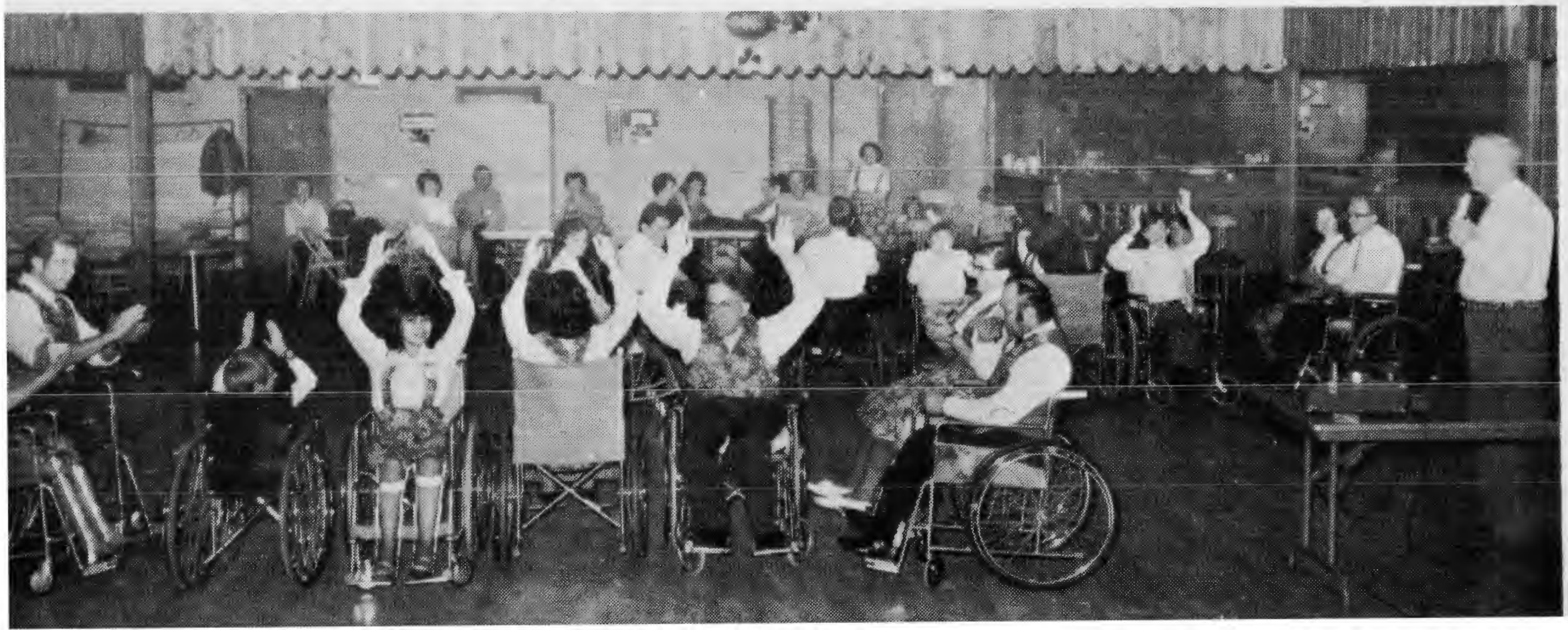
Off to a Good Start

Action began the evening of March 24 with a Trails End dance for the first of the dancers arriving from Jiddah and anyone else who could make it. March 25 began with a luncheon for the five couples of guests from Jiddah and their local hosts, followed by a workshop session prepared by caller, George McNett. With only a brief pause for rest, the dancers were hustled off to dinner in the nearby Arab community of Al Khobar where all enjoyed a delicious meal of shislik.

The big event of the Jamboree, the evening dance, began with the Grand March. Dancing during the evening was to the calls of George McNett and Roy Johnson from Dhahran, and to records from the record library. By midnight everyone was ready to call it a day. The Jamboree came to a close until next year on March 26 as the visitors from Jiddah hopped on planes to return home.

FUN FOR EVERYONE

The Colorado Wheelers, a wheelchair square dance club of the Denver Area Council, offer proof that square dancing is for everyone and are mighty proud to be a part of the activity.



SMILES, GLEE, and HAPPINESS!



That's the "happening" on the fourth Friday of every month (summer months excluded), when members of the local chapter of Washington Association for Retarded Children congregate at the Prairie Shufflers hall in Kennewick, Washington. Children and young adults look forward with anticipation to basic square dancing and "free style" dancing during breaks. Harold and Darling Parker, caller for the Shufflers, have been associated with this endeavor for many years. They and members of the club unselfishly donate their time and resources to promote an additional recreational outlet for the WARC participants.

The local WARC chapter is one of the few in the Northwest, and it is gratifying to the involved square dancers that they are able to extend the "family circle" to some of those most in need of friendship and a sense of participation.

REBUTTAL FROM AUSTRALIA

The headline "17 Squares in the New Beginning Dancer Class (you must be kidding)" in the February '71 issue of SQUARE DANCING caught the eye of Dr. Ivor Burge of Queensland, Australia and prompted him to send in some information concerning beginner classes in his area.

Dr. Burge has been conducting special classes for beginners for over ten years. His method is almost identical to that outlined in The Caller/Teacher Manual which is published by The Sets in Order American Square Dance Society. Although the group this year doesn't number 17 squares, he did close the class when registrations reached 14 squares. In a recent letter to Dr. Burge, Jay King of Massachusetts commented, "Your 112 registrations is considerably better than average, even for New England which is itself healthier than average for square dancing." Indeed, Dr. Burge is to be congratulated for his dedication and efforts in bringing square dancing to many people.

THIS WE LIKED

Announcing



A New Automatic Sound System

As of 4:14 a. m., 17 May 1971

SPECIFICATIONS:

Weight: 8 pounds. Length: 21½ inches.

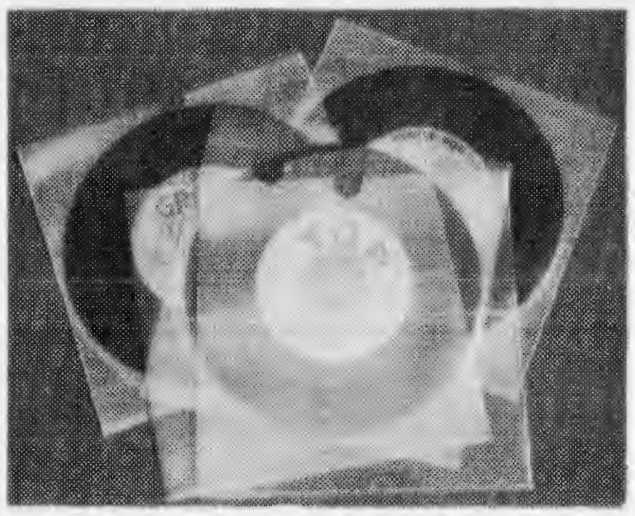
Color: Light red with black trimmings.

Volume: Loud and clear.

Production Managers: Rose and Dick Zimmer.

The new model will be known as Matthew Christian Zimmer.





GRENN

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List Price 10¢ ea.

GRENN

NEWEST ROUNDS	GR 14150	**"WITH LOVE"** (waltz) by Ann 'n Andy Handy **"EVERYBODY LOVES"** (two-step) by Walt and Elva Blythe
Newest Special Events	GR 16004	**"GOD SAVE THE QUEEN"** (America) **"CROWD NOISE"** **"ANNIVERSARY WALTZ"** **"FANFARE"** **"FOR HE'S A JOLLY GOOD FELLOW"** **"APPLAUSE"**

TOP

NEWEST FLIP SQUARE	TOP 25240	**"SOMEBODY STOLE MY GAL"** by Chip Hendrickson, Newton, Ct.
NEWEST HOEDOWNS	TOP 25241	**"CROSSHATCH"** **"BIG WALKER"** instrumental only

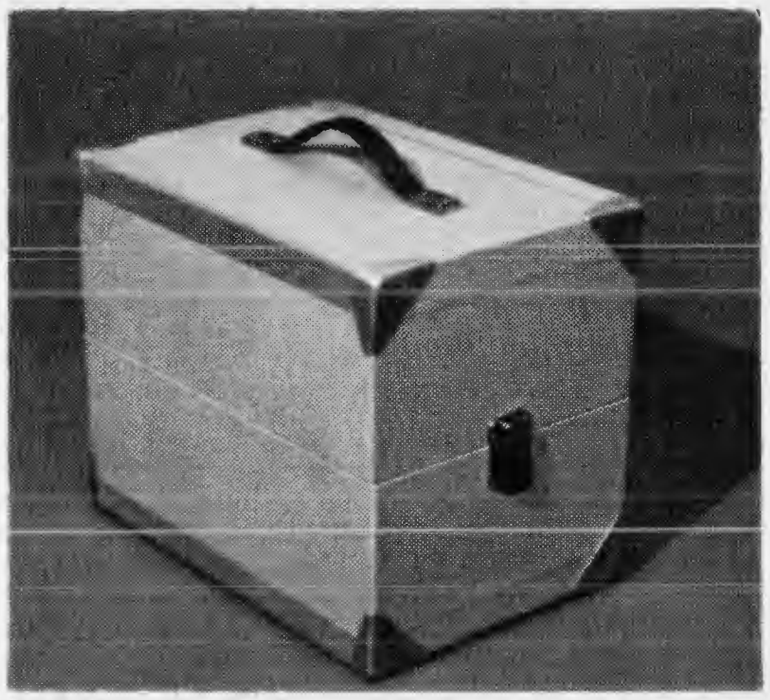
TWELGRENN

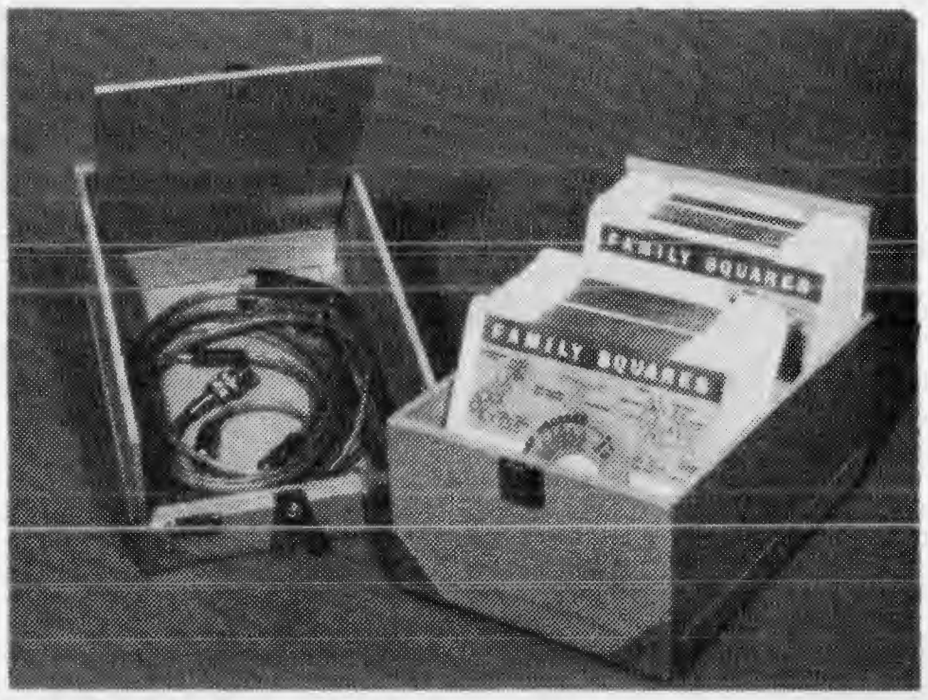
(dealers only)

WE LIST BELOW SOME OF THE "GOLD STANDARD" RECORDS IN STOCK:

A&M 870 Miss Frenchy Brown
Capitol 6001 Oh/Twelfth St. Rag
Capitol 6026 Bunny Hop/Hokey Pokey
Columbia 33002 Colonel Bogey
Columbia 33050 Blue Skirt Waltz/Just Because
Columbia 33051 Little Black Book
Columbia 33086 Anniversary Waltz
CrossRoad 501 Tango Bongo
Dot 45-102 Orange Blossom Spec./Wheels
Mercury 30128 Walk in Black Forest
RCA 0712 Java/Al Di La
RCA 0744 Alley Cat/Fancy Pants

Envelopes for mailing 45 rpm records 5¢ each.





GR 101 — RECORD AND MIKE CARRYING CASE . . . List Price $21.50

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

September, 1971

WOULDN'T IT BE GREAT if we could invite some of the pioneers to join us for a stop at one of Jerry Haag's clubs in Cheyenne for a square dance "rest stop" as they traveled through Wyoming in their covered wagons? We know they'd have themselves a time as Jerry stepped up to the mike to deliver some of his favorite calls. Here's a sample of what they would hear — not necessarily original with Jerry, just a few of the figures he likes to call and the ones his dancers enjoy dancing.

Heads pass thru
Partners trade and a quarter more
Pass thru
Square the barge
Three quarters swing thru
Centers run
Wheel and deal
Square the barge three quarters
Square thru
Cast off three quarters
Star thru
Substitute
Pass thru
Allemande

Heads half square thru
Circle to a line
Pass thru
Wheel and deal
All four men dixie chain
Promenade left keep going
Girls dixie style make a wave
Step thru
Allemande left

Heads square thru
Swing thru
Boys run
Bend the line
Right and left thru
Dixie style to a wave
Boys run
Boys circulate
Boys run
Boys trade
Boys run
Boys circulate
Boys run
Boys trade
Allemande left

Promenade with right hand lady
Heads wheel around
Right and left thru
Two ladies chain
Dixie style ocean wave
Start with a left spin the top
Spin the top
All eight circulate
Allemande left

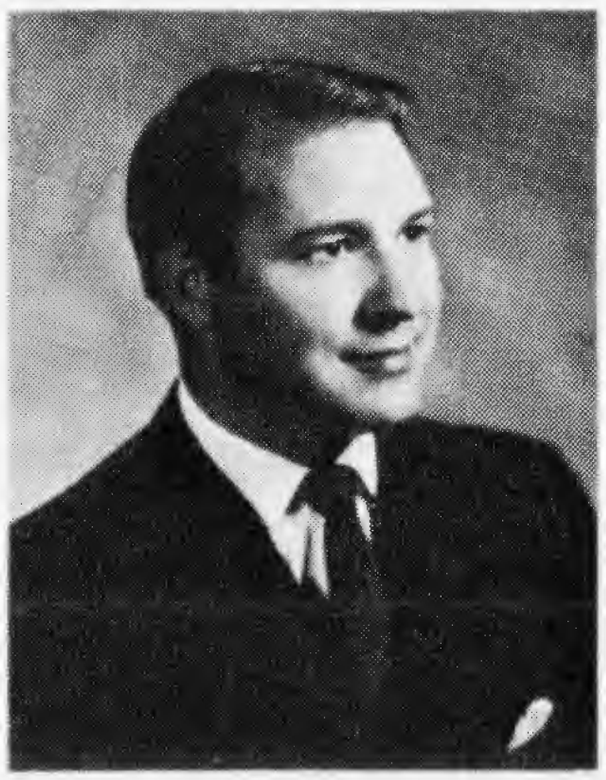
Heads square thru
Centers in
Cast off three quarters
Centers square thru three quarters
Centers in
Cast off three quarters
Star thru
Substitute
Square thru three quarters
Allemande left

One and three star by the right
Back by the left
Pass corner pickup the next (same sex)
Star promenade
Outside ladies get in the lead
Single file promenade
Boys wheel to the center
Swing thru
Spin the top
Step thru
Allemande left

Heads square thru
Do sa do
Oceanwave
Cast off three quarters
Centers trade
Swing thru
Cast off three quarters
Centers trade
Swing thru
Right and left thru
Dive thru pass thru
Allemande

Heads square thru
Swing thru
Boys run
Tag the line right
Boys trade
Girls run
All eight circulate
Star thru
Cross trail thru
Walk by partner
Allemande left

Heads square thru
Swing thru
Boys run
Bend the line
Right and left thru
Dixie style to ocean wave
Left swing thru
Boys circulate twice
Girls trade
Circulate once
Left swing thru
Girls circulate twice
Boys trade
Circulate once
Left allemande



JERRY HAAG

A native of Cheyenne, Jerry's calling career began in 1957, but it was strictly an avocation until 1967 when he relinquished his full-time job with the Wyoming Air National Guard and "took to the road." Although he now travels thousands of miles from coast to coast each year, he still has two clubs in his home area. A recording artist for Wagon Wheel label, he earned a gold record for his recording, Hey Li Lee. Jerry enjoys the theory and choreography of square dancing, and when he isn't calling enjoys playing with the dolls — researching new material. As he says, "you never learn it all." As for hobbies, Jerry still enjoys motorcycling and carries his golf clubs with him in case an opportunity arises for a round during his travels. Home is Cheyenne where his wife, Sherry, daughters Kari and Kelli and two dogs keep the home fires burning while he is on tour. Although calling keeps the family at quite a distance for periods of time, the homecoming is great and the Haags share their love for square dancing, the people and the friendship of the activity.

Heads square thru
Swing thru
Boys trade
Girls fold
Peel off
Tag the line right
Boys cross run
California twirl
Couples circulate
Wheel and deal
Dive thru
Pass thru
Allemande left

Heads square thru
Sides rollaway
Circle four
Boys break
Four in line pass thru
Wheel and deal
Double pass thru
First two single file
Promenade left
Second two California twirl
Pass thru
Left allemande

Heads lead right
Circle to a line
Right and left thru
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Girls single file
Promenade left
Boys trade
Then star right about three quarters
To a left allemande

Side ladies chain
Four ladies chain
Two and four a right and left thru
Side ladies chain three quarters
Line of three do sa do
Swing thru
Slide thru
Left allemande

ABOUT FEATURE CALLER

Callers for this feature are scheduled sometimes as far as twelve months in advance, representing as many sections of the square dance world as possible.

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Bob Page Square Dance Editor
Ken Collins Final Checkoff

CHOLO

By Jim Cholmondeley, APO San Francisco

Heads swing thru without a stop
Spin the top
Square thru five hands
Do sa do with outside two
Swing thru without a stop
Spin the top
Square thru five hands
Bend the line
Square thru three quarters
Left allemande

EVEREADY

By Ron Schneider, Middleburg Heights, Ohio

Heads fan the top
Spin the top
Turn thru (walk out)
Partner trade one quarter more
All double pass thru
Front two turn back
Fan the top
Spin the top
Box the gnat change hands
Left allemande

Here are five dances sent in by Ed Fraidenburg, Midland, Michigan, using the Tag family figures.

Heads square thru swing thru
Partner tag roll right to a wave
Swing thru centers trade
Centers run wheel and deal
Dive thru centers cross trail thru
Left allemande

Heads square thru swing thru
Partner tag roll right to a wave
Tag the line in pass thru
Partner tag roll right to a wave
Boys run wheel and deal
Left allemande

Heads lead right circle to a line
Pass thru partner tag
Centers turn thru
Centers in and
Cast off three quarters
Cross trail thru
Left allemande

Heads lead right circle to a line
Partner tag centers turn thru
Centers in and
Cast off three quarters
Box the gnat and cross trail
Left allemande

Heads square thru swing thru
Boys run tag the line right
Partner tag roll right to a wave
Swing thru centers trade and
Centers run tag the line in
Pass thru wheel and deal
Centers pass thru
Left allemande

CENTERS ARE BUSY

By Jeanne Moody, Salinas, California

Side ladies chain
One and three lead to the right
Circle to a line
Pass thru wheel and deal
Centers square thru three quarters
Centers in cast off three quarters
Centers star thru
Square thru three quarters
Ends do a U turn back
Everybody left allemande

The three dances below using the Flutter Wheel figure are by Ray Rogers, Albuquerque, New Mexico.

Heads flutter wheel
Sides flutter wheel
Circle left
Ladies center men sashay
Ladies center men sashay
Left alemande

Heads flutter wheel star thru
Pass thru right and left thru
Dive thru right and left thru
Flutter wheel
Square thru three quarters
Left allemande

Heads flutter wheel
Same two lead right
Left allemande

SINGING CALL*

SO THIS IS LOVE

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1900, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the hall
Walk around your corner see saw your taw
Left allemande that corner
Go forward two and then meet that partner
Then weave around that ring
So this is love I've never been here before
You do sa do and promenade around the floor
And everything I've met since I've been here
Has only brought me pain and
When I leave I won't come back again

FIGURE:
Head two couples right and left thru
Pass on thru and cloverleaf and
Stand behind the sides
Double pass on thru then cloverleaf
Just once again
Square thru three hands around that ring
Left allemande do sa do with your own
Corner swing and promenade that lady home
Everything I've met since I've been here
Has only brought me pain and
When I leave I won't come back again

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

SWEET MABLE MURPHY — Belco 245
Choreographers: C. O. and Chris Guest
Comment: Peppy music and an easy and peppy dance. Both eight measure parts are repeated.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Touch, —; Together to,** BUTTERFLY **—, Touch, —;**

PART A

1-4 **Face to Face Two-Step; Back to Back Two-Step end in** OPEN **facing** LOD; **Fwd, Close Back, —; Turn/Face, —, Thru to** LEFT-OPEN **facing** RLOD, **—;**
5-8 **Fwd, Close, Back, —; Turn/Face to** LOOSE-CLOSED **M facing** WALL,**—, Thru, —; Side, Behind, Side, Front to** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2 to** BUTTERFLY **M face** WALL,**—;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

17-20 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Cross, —;**
21-24 **Turn Two-Step; Turn Two-Step end M facing** WALL; **Side, Touch, Side, Touch; Side, —, Close, —;**
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end BUTTERFLY:

SEQUENCE: Dance goeś thru twice. Second time thru end in SEMI-CLOSED for Ending.
Ending:

1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED **M facing** WALL; **Side, Touch, Side, Touch; Apart, —, Point, —.**

THE LOVE WALTZ — Belco 245
Choreographers: Clarence and Ruby Ritchey
Comment: Pleasant music and a smooth waltz routine with twelve measures repeated.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

DANCE

1-4 **Waltz Away; Waltz Together end** CLOSED **M facing** WALL; **Dip Back, —, —; Manuv, 2, 3 end M facing** RLOD;
5-8 **Back, Draw, Close; Back, Draw, Close; (R) Waltz Turn; (R) Waltz Turn end in** BUTTERFLY **M facing** WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Turn to** OPEN **Fwd Waltz; Fwd/Face, Side, Close M's L and W's R hands joined; Thru, Side, Close ; Thru, Side, Close to** OPEN ;
21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED:
25-28 **Step, Swing, —; Pickup, Touch to** CLOSED, **—; (L) Waltz Turn; (L) Waltz Turn end M facing** WALL;
29-32 **Dip Back, —, —; Manuv, 2, 3 end M facing** RLOD; **(R) Waltz Turn; (Twirl) Fwd Waltz end in** BUTTERFLY **M facing** WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1 **Apart, Point, —.**

FOOLISH FANCY — Grenn 14147
Choreographers: Gene and Edna Arnfield
Comment: The music is a redo of a popular tune of the early sixties and the dance is an easy and pleasant dance to do. Twelve measures repeat.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;**
5-8 **M's L and W's R hands joined M face** WALL **Side, Close, Thru, —; Side, Close, Thru to end in** CLOSED **M face** WALL, **—; Turn Two-Step; Turn Two- Step to end** SEMI-CLOSED facing LOD;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL:

PART B

17-20 **Side, Behind, Side, Heel Strike to** BANJO; **Banjo Arnd ½ , 2, 3, Touch M facing** COH **in** BUTTERFLY; **Side, Behind, Side, Heel Strike to** BANJO; **Banjo Arnd ½, 2, 3, Touch end M facing** WALL **in** BUTTERFLY;
21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED facing LOD:
25-28 **Walk Fwd, —, Face to** CLOSED, **—; Pivot, —, 2 to face** WALL,**—; Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **facing** LOD;
29-32 Repeat action meas 25-28:

SEQUENCE: Dance goes thru twice to end M face WALL for Ending.
Ending:

(Twirl) Side, Behind, Apart, Point.

LINGER AWHILE — Grenn 14147
Choreographers: Bud and Shirley Parrott
Comment: Big band music and the dance is easy. The first eight measures repeat.

INTRODUCTION

1-4 OPEN - FACING **Wait; Wait; Apart, —, Point, —; Together to** OPEN, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; (Wrap) Fwd Two-Step; Fwd Two-Step; Thru to** BUTTERFLY **M face** WALL, **Side, Close, —;**
5-8 **Side, Close, Fwd. —; Side, Close, Back,**

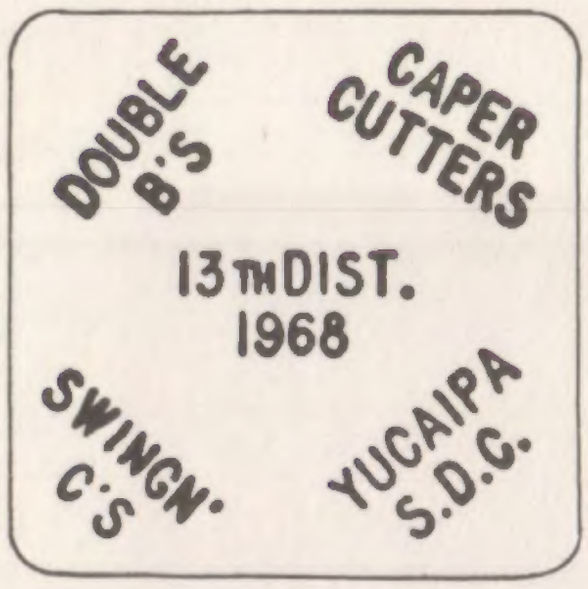
(Please turn to page 47)

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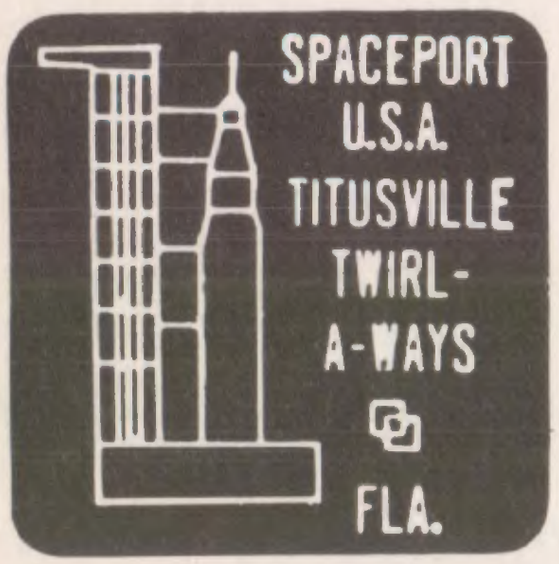














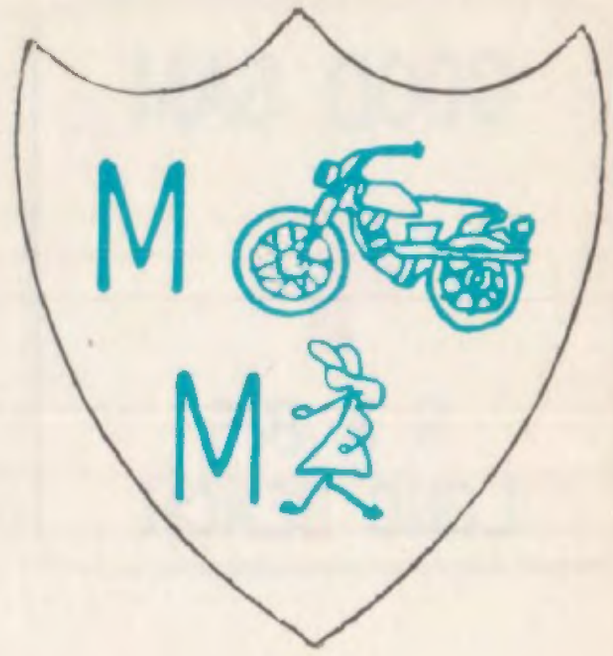


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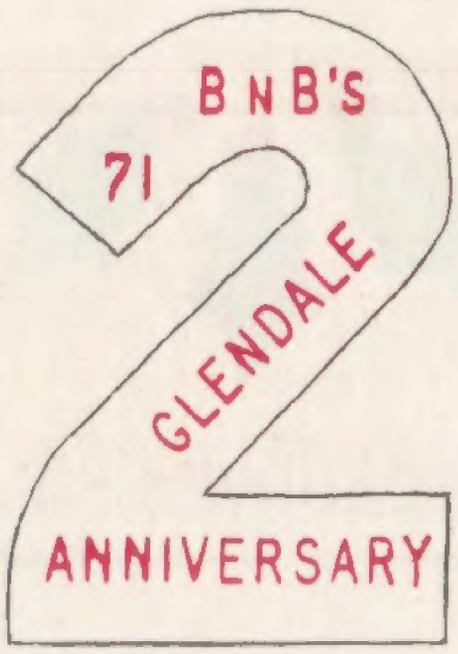
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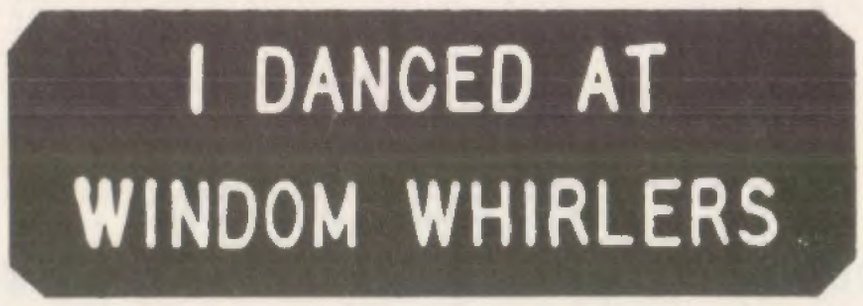














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(LINGER AWHILE, *continued from page 42)*

—; Side, Close, Thru to LEFT-OPEN **facing** RLOD, **—; Side, Close, Thru to** OPEN **facing** LOD, **—;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

PART B

17-20 **Face to Face Two-Step; Back to Back Two-Step; Spot Turn Two-Step end in** CLOSED **M facing** WALL; **Back, Close, Fwd, —;**

21-24 **Side, —, Close, —; Fwd, Close, Back, —; Side, —, Close, —; Back, Close, Fwd, —;**

PART C

25-28 CLOSED **M face** WALL **Side, Behind, Side, Touch; Side, Behind, Side, Touch to face** LOD **in** SEMI-CLOSED; **Walk Fwd,—, Manuv to** CLOSED **,—; Pivot, —, 2 end M facing** WALL, **—;**

29-32 **Turn Two-Step; Turn Two-Step end M facing** WALL; **Dip Bwd, —, Recov, —; (Twirl) Side, —, Behind, — end in** OPEN **facing** LOD;

SEQUENCE: A — B — C — A — B — C plus Ending.

Ending Step Apart and Ack as music ends.

HILL TOP TWO-STEP — MacGregor 5020
Choreographer: Al Rowland
Comment: A good tune and a basic two-step routine.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Touch, —; Together to** SEMI-CLOSED **facing** LOD, **—, Touch, —;**

5-8 **Fwd Two-Step; Fwd Two-Step; Walk Fwd, —, 2, —; 3, —, 4, to** OPEN,**—;**

9-12 **Apart, —, Touch,—; Together, —, Touch, —; (Twirl) Walk Fwd, —, 2, —; (Twirl) Walk Fwd. —, 2 to** SEMI-CLOSED,**—;**

13-16 Repeat action meas 5-8:

17-20 Repeat action meas 9-12 except to end in BUTTERFLY M face WALL:

PART A

1-4 **Side, Close, Side, Close; Turn In end facing** RLOD, **—, Touch, —; Circle Away Two-Step; Circle Together Two-Step end in** SEMI-CLOSED **facing** LOD;

5-8 **Fwd Two-Step; Dip Fwd, —, Recov,—; Dip Back, —, Recov.—; Walk Fwd, —, 2, —;**

PART B

9-12 **Fwd Two-Step; Fwd, Close, Turn/Face to** CLOSED **M facing** WALL,**—; Side, Close, XIF, —; Side, Close, XIB, —;**

13-16 **Turn Two-Step; Turn Two-Step end in** OPEN **facing** LOD; **(Twirl) Walk Fwd, —, 2 to** SEMI-CLOSED,**—; 3, —, 4,—;**

17-20 Repeat action meas 9-12 Part B:

21-24 Repeat action meas 13-16 Part B except to end CLOSED M facing LOD:

PART C

25-28 **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step:**

29-32 **Side, Close, Fwd, —; Side, Close, Back, —; Back, —, Touch,—; Turn In to** BUTTERFLY **M facing** WALL, **—, Touch,—;**

SEQUENCE: A — B — C — A — B — C — A
First sixteen meas Part B, Step Apart and Ack.

SAMMY — MacGregor 5020
Choreographers: Betty and Clancy Mueller
Comment: A good tune, danceable music and a very easy two-step.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING **M's L and W's R hands joined Wait; Wait; (Under Two-Step) Side, Close, Fwd, —; (On Arnd Two-Step end facing** RLOD **in** CLOSED) **Side, Close, Back, —;**

PART A

1-4 **Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—; Fwd, Close, Back, —; Back, Close, Fwd to** CLOSED, **—;**

5-8 Repeat action meas 1-4 except M's L and W's R hands joined:

9-12 **(Under Two-Step) Side, Close, Fwd, —; (On Arnd Two-Step) Side, Close, Back, —; (Under LF Two-Step) Side, Close, Fwd, —; (On Arnd Two-Step end facing** COH **in** CLOSED) **Side, Close, ¼ R Turn end facing** WALL, **—;**

13-16 **Side, Behind, Side, Front; Side, Draw, Close, —; Side, Behind, Side, Front; Side, Draw, Close to end facing** LOD **in** SEMI-CLOSED, **—;**

PART B

17-20 **Fwd Two-Step; Fwd Two-Step to end in** OPEN; **Side, Close, Back, —; Side, Close, Fwd end in** SEMI-CLOSED, **—;**

21-24 Repeat action meas 17-20 except to end in CLOSED M facing WALL:

25-28 **Side, Behind, Side, Front; Side, Behind, Side, Front; Side, Close, Cross, —; Side, Close, Cross, —;**

29-32 **Turn Two-Step; Turn Two-Step end in** OPEN **M face** WALL; **(Twirl) Side, —, Behind to** OPEN, **—; Fwd, —, Pickup to** CLOSED **M facing** LOD, **—;**

SEQUENCE: Dance goes thru twice except second time omit meas 32 and Step Apart and Ack.

BABY MINE — Hi-Hat 889
Choreographers: Charlie and Marge Carter
Comment: An easy dance with exciting and excellent music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY, **—, Touch, —;**

DANCE

1-4 **Change Sides Two-Step end in** L OPEN **; Fwd Two-Step end facing in** CLOSED; **Side, Close, Fwd, —; Fwd, Close, Back, —;**

5-8 **Side, Close, Thru to** L OPEN, —; **Pick up to** CLOSED **M face** LOD; **Turn Two-Step; Turn Two-Step end M facing** WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 13-16:
17-20 **Side, Close, Fwd, —; Side, Close, Back, —; Side, —, Behind, —; Side, —, Front, —;**
21-24 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Thru to end in** OPEN **facing** LOD; **Step, Brush, Face, Touch end** SEMI-CLOSED **facing** LOD;
25-28 **Fwd Two-Step; Fwd Two-Step; Side, Close, Thru end facing** RLOD **in** L OPEN,—; **Side, Behind, Side, Touch;**
29-32 **Side, Behind, Side, Face/Touch to** BUTTERFLY; **Side, Close, Thru to face** LOD **in** SEMI-CLOSED; (Twirl end **SEMI-CLOSED) Fwd, —, 2, —; Fwd, —, 2 to** BUTTERFLY, —;

SEQUENCE: Dance goes thru twice Step Apart and Ack.

CHAPEL BY THE SEA — Hi-Hat 889
Choreographers: Ted and Lois Mack
Comment: Nice Two-Step with danceable music. Check the sequences.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, ½ L Pivot end** BANJO **M facing** RLOD, 2; **Backup, —, 2, —;**
5-8 **R Banjo Pivot, 2, 3 end** CLOSED **M facing** WALL,—; **Rock Side, Recov, Reach Thru, —; Fwd, —, Pickup to** CLOSED **M facing** LOD,—; **Fwd Two-Step;**

PART B

1-4 CLOSED **M face** WALL **Side, —, Behind to** SIDECAR **M face** RLOD,—; **(XIF to BANJO, L Spot Turn, 2, 3 to face** RLOD **in** BANJO, —; **R Banjo Pivot, 2, 3 to** CLOSED **M face** WALL,—; **Hover, 2, 3, —;**
5-8 **Twisty Vine, 2, 3, —; (Twirl to** BANJO **facing** RLOD) **Side, Behind, Side, —; Fwd, Lock, Fwd, end** CLOSED **M facing LOD; R Pivot, 2 facing** LOD, **Walk Fwd, 2;**

PART C

1-4 **¼ L Turn face** COH,—, **¼ L Turn/Side face** RLOD, **Close; ¼ L Turn/Back face** WALL, —, **¼ L Turn/Side face** LOD, **Close to** BANJO; **Fwd, Lock, Fwd, —; Manuv to** CLOSED **M face** RLOD, —, **Side, Close;**
5-8 **½ R Pivot to face** LOD,**2, Fwd, Close; Dip Back, —, Recov, —; Fwd, —, Side, Close; Fwd, —, Side, Close;**

SEQUENCE: A — A — B — C — A — B — C and Ack.

Material for the Workshop

Dances received for the workshop are checked for accuracy by the members of our staff. We welcome contributions and thank those who have sent in material.

SINGING CALL*

PEEK - A - BOO MOON
By The late Bill Snailum, Santa Ana, California
Record: Lucky #005, Flip Instrumental with Bob Van Antwerp
OPENER, MIDDLE BREAK, ENDING
Join hands circle left round the land
Left allemande and do cey your man
Men star left inside the set
Star promenade go walking with your pet
Girls backtrack meet your man turn thru
Allemande your corner promenade home
Peek a boo moon shining high in the sky
Shine on my honey tonight
FIGURE:
The heads promenade go halfway I say
In the middle pass thru cloverleaf that way
The sides pass thru circle left halfway too
Dive thru substitute
New centers square thru three quarters
Your corner you swing
Allemande new corner gonna promenade home
Peek a boo moon shining high in the sky
Shine on my honey tonight
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

SINGING CALL*

LOOK WHAT THEY'VE DONE TO MY SONG
By Joe Dombrowski, Lynnfield, Massachusetts
Record: Top # 25234, Flip Instrumental with Joe Dombrowski
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across that ring now
Whirlaway and circle to the left go round
Walk all around that corner girl
Your partner do paso
Her left and corner by the right you know
Your partner left a full turn
Look for the right hand girl
Swing that girl and promenade
It's the only thing I could do half right
And it's turning out all wrong
Look what they've done to my song
FIGURE:
The heads star through
Everybody double pass thru
Centers in cast off three quarters round
Star thru substitute
In the middle pass thru do a do sa do
Make an ocean wave you know
All eight circulate star thru slide thru
Swing that corner girl and promenade
They wrapped it up in a plastic bag
And turned it upside down
Look what they've done to my song
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

MEN LEAD DIXIE STYLE

By Chuck Jordan, Burnaby, B.C., Canada

Head ladies chain and
Finish it off with a half sashay
Heads square thru swing thru
Girls run to a line
Men in the lead
Dixie style to an ocean wave
Girls trade men run to a line
Bend the line star thru
Left allemande

LEFT HANDED

By Bruce Welsh, New Orleans, Louisiana

Head ladies chain
Four ladies chain three quarters
Heads pass thru
Separate around two line up four
Pass thru ladies trade
Left swing thru
Cast off three quarters round
All eight circulate
Left swing thru
Cast off three quarters round
All eight circulate
Left swing thru
Left allemande

PATTER

As called by Frank Lane

Head ladies chain
Sides half sashay
Heads half square thru
Swing thru
Boys run
All right and left thru
Pass thru
Wheel and deal
Double pass thru
First couple left
Next couple right
Right and left thru
Pass thru
Wheel and deal
Centers spread
Outsides crowd in
Forward and back
Pass thru
Wheel and deal
Girls do sa do
Boys half sashay
Girls swing thru
Turn thru
Allemande left

Here are two dances using the Boomerang figure. These are by Jim Maullar, North Canton, Ohio.

Head ladies chain
Four ladies half sashay
Heads pass thru around one
Line up four pass thru
Wheel and deal boomerang
Star thru and
Promenade home

Head ladies chain
Heads pass thru around one
Line up four pass thru
Wheel and deal boomerang
Star thru California twirl
Promenade don't stop
One and three wheel around
Cross trail to a
Left allemande

POTATO PEELER

By John Ward, Alton, Kansas

Heads lead right circle four
Head gents break to line of four
Pass thru wheel and deal
Double pass thru across the floor
Then peel off to a line of four
Pass thru wheel and deal
Double pass thru across the floor
Then peel off to a line of four
Pass thru wheel and deal
Double pass thru across the floor
Then peel off to a line of four
Left allemande

TAKE A GOOD LOOK

To illustrate the movement Swap Around, the following four examples can be used as drill material. Check page 14 for a description of the movement.

Heads to the right and circle four
Head gents break to a line of four
Forward and back
Swap around bend the line
Swap around bend the line
Star thru dive thru pass thru
Star thru cross trail
Left allemande

Four ladies chain
Head to the right and circle four
Break to a line
Swap around bend the line
Swap around bend the line
Star thru square thru three quarters
Left allemande

One and three swap around
Separate go around one
Come into the middle swap around
Right and left thru the outside two
Turn the girl dive thru pass thru
Right and left thru
Dive thru then square thru
Three quarters to a left allemande

Head ladies chain
One and three swap around
Separate go around one
Come into the middle swap around
Right and left thru
Dive thru right and left thru
Swap around
Right and left thru
Dive thru square thru three quarters
Allemande left

RUNNING WHEEL

By "Sparky" Sparks, Clearlake Highlands, Calif.

Head two ladies chain
Heads lead right circle four to a line
Pass thru wheel and deal
Center four pass thru
Do sa do to an ocean wave
Swing thru now the girls run
Gents trade wheel and deal
Do sa do to an ocean wave
(Gents in the middle)
Swing thru gents run
Girls trade wheel and deal
Allemande left

PATTER

As called by Bob Fisk

Heads right and left thru
Roll half sashay
Star thru
Split two around one
Make a line of four
Pass thru
U turn back
Slide thru and
Swing thru
Girls circulate while
The boys trade
Boys run
Bend the line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Star thru
Double pass thru
Partner tag
Ends cross fold
Star thru
Pass thru
Bend the line
Slide thru
Swing thru
Boys trade
Boys run
Couples circle one notch
Bend the line
Pass thru
Wheel and deal
Double pass thru
Partner tag (face her, pass her)
Ends cross fold
Star thru
Right and left thru
Pass thru
Wheel and deal
Double pass thru
Partner tag
Ends cross fold
Swing thru
Boys run
Bend the line
Slide thru
Square thru three quarters
Left allemande

Chuck Besson, Alexandria, Louisiana, sent us the two dances below.

HA HA

Four ladies chain heads rollaway
Circle left girls square thru
Spin chain thru swing thru
Men run right circle up eight
Sides rollaway girls square thru
Spin chain thru swing thru
Men run right
Do a right and left thru
Cross trail thru
Left allemande

HE HE

Side couples right and left thru
Circle left ladies in men sashay
Circle left ladies in men sashay
Circle left head couples rollaway
Men square thru spin chain thru
Swing thru men run right
Partner trade circle up eight
Side couples rollaway
Men square thru spin chain thru
Swing thru men run right
Partner trade lines pass thru
Partner trade and a quarter more
Turn thru and
Left allemande

SINGING CALL*

OLD FASHIONED LOVE

By Mal "Yikes" Cameron, Sandown, New Hampshire

Record: Top #25235, Flip Instrumental with Mal Cameron

OPENER, MIDDLE BREAK, ENDING
Circle left got that old fashioned love
In my heart and there it will always remain
Walk around that corner girl
Turn a left hand round your own
The men star right once around
Find that corner girl left allemande
Do sa do around your own and promenade
Dry land may turn to sea
But there'll be no change in me
Got that old fashioned love in my heart
FIGURE:
One and three promenade halfway you do
Walk down the middle and cross trail thru
Separate round one it's four in line
Forward up and back in time
Star thru square thru three quarters round
Left allemande new corner weave the ring
Weave it all the way until you meet again
Promenade around you see
For there'll be no change in me
Got that old fashioned love in my heart
TAG:
Left allemande that corner girl
Come home and swing and whirl
Got that old fashioned love in my heart
SEQUENCE. Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending, Tag.

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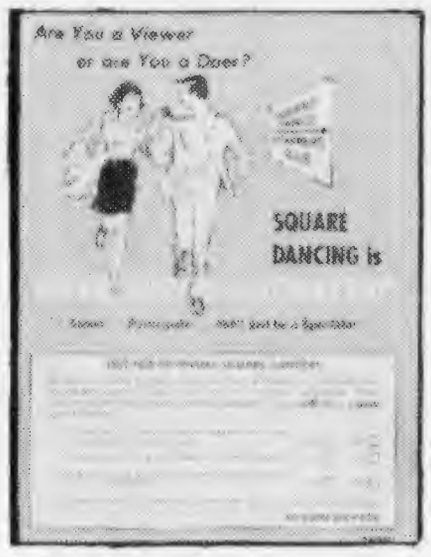
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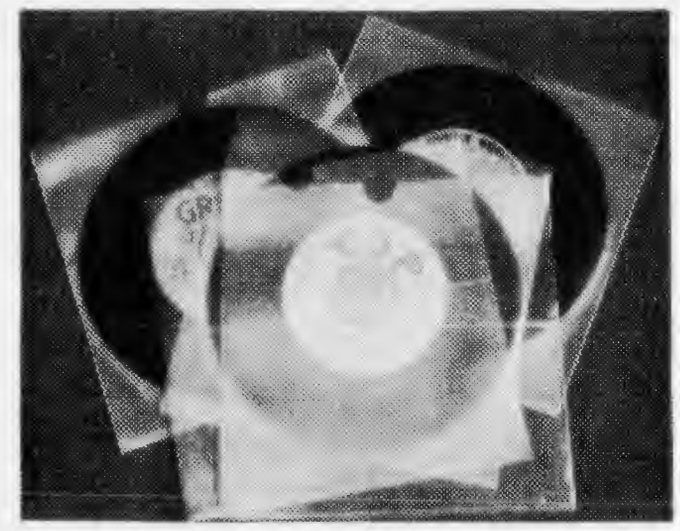
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CALLER of the MONTH



Earl Johnson - Lakewood, California

BORN AND RAISED in Asheville, North Carolina, in the shadows of the Great Smokey Mountains, Earl and Lucy Johnson learned the Blue Ridge Mountain Style of dancing when they were just "younguns". They've been dancing ever since.

In 1953 the Johnsons made the big move to California and a year later were introduced to the "Modern" square dance. Delighted with this new form of dancing, they immediately enrolled in a class conducted by Bob Van Antwerp in North Long Beach. That was the beginning of an involvement that still continues.

Earl began his calling career in 1959 and in 1964, having decided to go "professional", he gave up his full-time employment in the construction industry.

Never having been without a beginners class since his calling debut, Earl estimates that he has conducted some 45 classes, bringing the pleasures of square dancing to upwards of 4,000 people. He says, "Each class was a distinct pleasure and Lucy and I are grateful to all of these people for the enjoyment and satisfaction they have given us."

In addition to his beginners classes, Earl conducts weekly workshops and has one advanced level invitational club. He is also kept busy guest calling regularly for clubs in the area. Altho he doesn't travel extensively, he participates in many festivals and weeks-ends in California. He is a long-time member of the Southern California Callers Association.

Since the move to California in 1953, the Johnsons have resided in Lakewood. They are the parents of three; son Randy and daughter Robbie are now college students and the youngest, daughter Renee attends Junior High School in the Lakewood area.

Lucy's fun-loving personality and Earl's dis-

tinct brand of calling have endeared them to many in the field of square dancing.



Sept. 3-4—3rd Annual Land of the Sky Fest., (3rd) Buncombe County Fireman's Training Center, (4th) City Audit., Asheville, N.C.

Sept. 3-4—5th Ann. Tri-State Festival Notre Dame Recr. Hall, South Bend, Ind.

Sept. 3-4—6th Ann. Western Style S/D Fest. Hoedown Island, Slade, Ky.

Sept. 3-5—15th Annual Florida Knothead Konvention, Delido Hotel, Miami Beach, Fla.

Sept. 3-5—Big Foot Jamboree, Happy Camp, Calif.

Sept. 3-6—ABC Labor Day Weekend, Silver Bay Resort, Lake George, New York

Sept. 3-6—17th Annual European Roundup, Sporthalle, Darmstadt, Germany

Sept. 4-5—Central Coast Labor Day Weekend, Veterans Memorial Bldg., San Luis Obispo, Calif.

Sept. 4-5—Western Missouri Callers Festival, Warrensburg, Missouri

Sept. 4-6—16th Annual Knothead Jamboree, Yellowstone National Park

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Sept. 5—14th Annual Night Owl Dance, City Audit., Columbus, Nebr.
Sept. 5—5th Annual S/D Jamboree, Auditorium, Richmond, Calif.
Sept. 10-11—5th Annual Tri-State Festival, Notre Dame Convocation Center, South Bend, Ind.
Sept. 10-11—5th Annual Border Booster S.D.A. Festival, Plattsburgh, New York
Sept. 10-12—Square Dance Weekend, The Farragut Hotel, Rye Beach, New Hampshire
Sept. 11—3rd Annual Buggy Stomp, Elk Mountain Pavalion, Elk Mountain, Wyo.
Sept. 16-18—10th Delaware Valley S/D Convention, Bellevue Stratford Hotel, Philadelphia, Pa.
Sept. 17-18—1st Ann. Cornhusker State S/D Convention, Hastings, Nebr.
Sept. 18—5th Annual S/D Jamboree, Belleville, Ontario, Canada
Sept. 18—7th Annual ORA Fall Roundup, Bell Audit., Augusta, Ga.
Sept. 18—Central District Dance, Teamsters Hall, Little Rock, Arkansas
Sept. 19—Assoc. S/D of Nevada Harvest Ball Las Vegas, Nevada
Sept. 25—Abilene Pioneers Ann. Fall Festival City Audit., Abilene, Kansas
Sept. 25-Oct. 2—3rd Annual S/D Festival, Kentucky Dam Village State Park, Gilbertsville, Ky.
Sept. 26—5th Annual Buckwheat S/D Festival, Nat'l. Guard Armory, East of Kingwood, West Va.
Sept. 26—5th Annual East-West River Callers Ass'n free S/D, Ft. Pierre, South Dakota
Sept. 29-Oct. 3—11th Annual Oktoberfest, LaCrosse, Wisconsin
Oct. 1-2—7th Annual Fall Foliage S/D Festival, Nat'l Life Ins. Co., Montpelier, Vermont
Oct. 1-2—6th Annual Sq. & Rd. Dance Festival, Coliseum, San Angelo, Texas
Oct. 2—Oromocto Pioneers 2nd Annual Octoberfest, Oromocto Sr. H.S., Oromocto, N.B., Canada
Oct. 2—22nd Annual S/D Festival, Quadra Dangle Club, Laramie, Wyoming
Oct. 2-3—Prairie Schooners Fun Festival, Sidney, Nebraska

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Oct. 8-9—Lucky 7th Ann. International Fall Festival, Onandaga County War Mem., Syracuse, N.Y.
Oct. 8-9—16th Chattanooga Choo Choo Festival, Chattanooga, Tenn.
Oct. 8-10—S.C.V.S.D.A. 15th Annual Jubilee, Santa Clara Valley Fairgrounds, San Jose ,Calif.
Oct. 9—3rd Ann. C.K.S.D.A. Callers Cotillion, Abilene, Kansas
Oct. 9-10—Callers Clinic featuring Ken Bower, Promenade Hall, North Platte, Nebr.
Oct. 10—Outstanding Callers Series, Livestock Exchange Bldg., Omaha, Nebr.
Oct. 16-17—6th Ann. Syracuse Area Assn. Festival, Syracuse, N.Y.
Oct. 22-24—Annual Christchurch S/ & R/D Convention, Christchurch, New Zealand
Oct. 22-24—15th Annual Hoosier S/D Festival, Evansville, Indiana
Oct. 22-24—London Bridge Dance, Lake Havasu City, Arizona

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Oct. 23—Okla. South Central Districts Fall Festival, Nat'l Gd. Armory, Lawton, Okla.

Oct. 30—Black Hills Assn. Special Dance, South Jr. H.S. Gym, Rapid City, So. Dak.

Oct. 30—Lansing Federation Callers Festival, New National Guard Armory, Lansing, Mich.

Oct. 30—Country Cousins Harvest Centennial Dance, S. J. Wilson Jr. High, Victoria, B.C., Canada

Oct. 30—Scrunch Bunch S/D Club 2nd Annual Freshman Frolic, Franklin Skating Rink, New Whiteland, Ind.

Oct. 30—Country Cousins 2 + 2 Hard Times Hobo Party, Melody Acres, Zanesville, Ind.

Oct. 31—New Frontier Dance, Sokol Auditorium, Omaha, Nebraska

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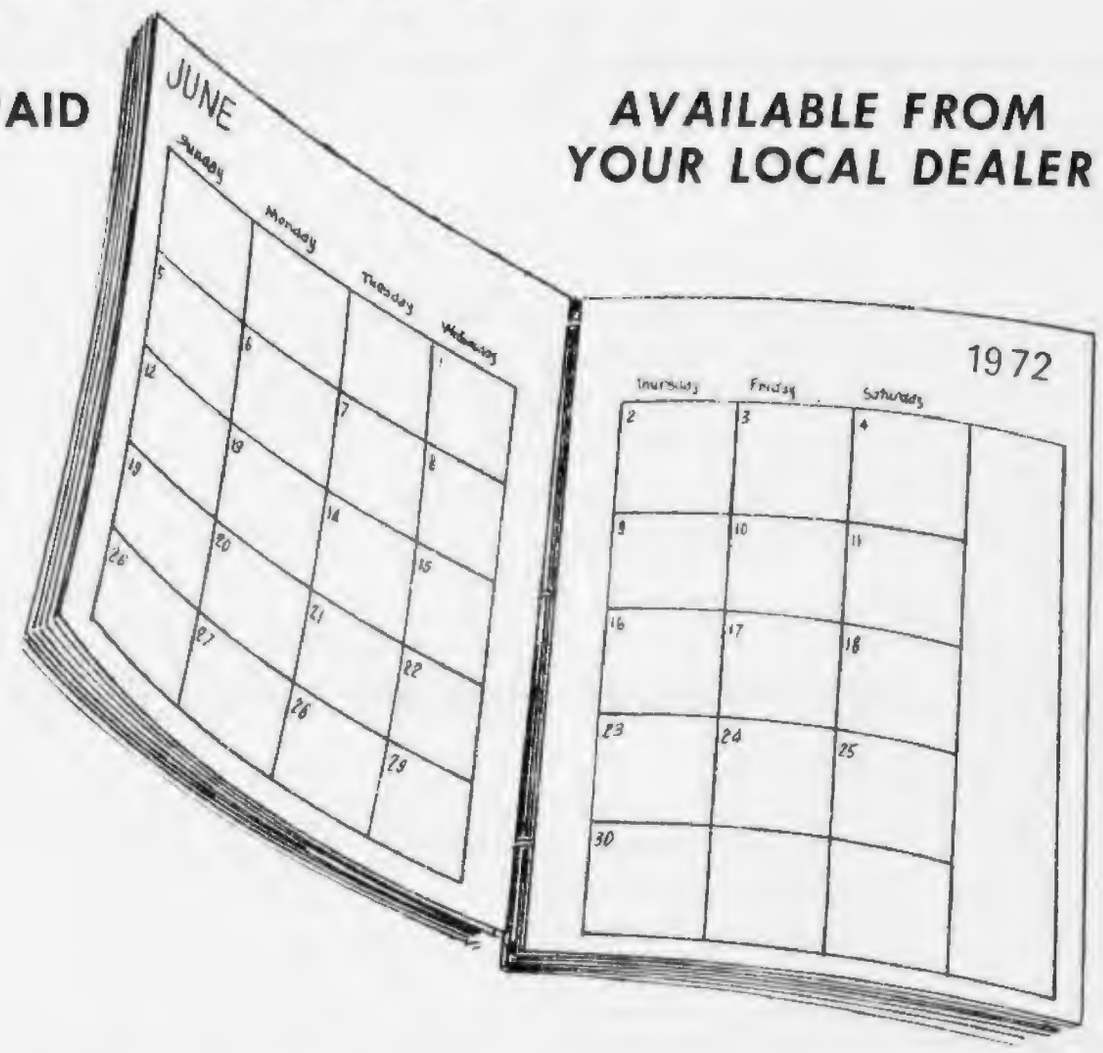
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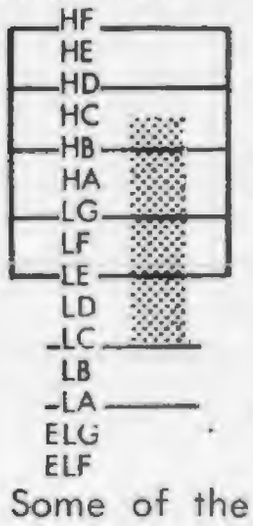
SINGING CALLS

WHAM BAM THANK YOU MA'AM—Triangle 105
Key: E Flat to F Tempo: 126 Range: HC
Caller: Bill Ball LE
Synopsis: (Break) Four boys star left full around — star promenade your lady — girls backtrack — same man turn thru — left allemande — weave ring — do sa do partner — promenade (figure) Four ladies chain — heads star thru — pass thru — circle four — heads break — make a line — move up and back — slide thru — do sa do — swing thru two by two — turn thru — left allemande — promenade.
Comment: Novelty tune with good string instrumental and strong beat. Good action contemporary pattern. Rating: ☆☆+

I LOSE MY MIND — Square Tunes 136
Key: E Tempo: 130 Range: HC
Caller: Colleen Jones LE

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Synopsis: (Break) Walk around corner — see saw partner — join hands make a ring — allemande left — allemande thar — form a star — men back up right hand star — shoot star full around — pull corner by — allemande left — promenade (Figure) One and three (two and four) promenade halfway — down middle right and left thru — rollaway half sashay — move into middle and back — star thru — do sa do — square thru three quarters — pull next one by — swing corner girl — promenade.

Comment: Nice tune with mandolin accompaniment. Basic pattern dance with good timing. Rating: ☆☆

BELLS ON MY HEART — Scope 545
Key: E Flat — E Tempo: 132 Range: HC
Caller: Mac McCullar LB

Synopsis: (Break) Walk around corner — see saw partner — allemande left — grand right and left — meet partner promenade — don't slow down one and three wheel around — right and left thru — star thru — pass thru — left allemande — promenade (Figure) One and three (two and four) square thru four hands — then do sa do — swing thru — all eight spin the top — everybody slide thru — allemande left — partners box the gnat — pull her by — swing corner — promenade.

Comment: Good tune with a good melody. Record makes good use of strings with bells in background. Lively action pattern keeps everyone moving. Rating: ☆☆

JEALOUS HEART — Top 25236
Key: B Flat Tempo: 132 Range: HB
Caller: Harry P. Tucciarone Jr. LA

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-August.

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Proud Mary	Kalox 1116
Live For The Good Times	Wagon Wheel 310
Singing Your Song	Wagon Wheel 210
Help Me Make It Through The Night	Sq. Tunes 134
Don't Let The Good Times Pass You By	Dance Ranch 601

ROUND DANCES

Roses For Elizabeth	Hi-Hat 887
Take Time Out	Belco 243
Chicago	Grenn 14146
Sweet Mable Murphy	Belco 245
Kiss 'n Tell	Windsor 4745

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315 Main Street, Rochester 48063

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Synopsis: (Break) Four ladies chain across — join hands circle left — eight to the middle rainbow stroll — go walking in — come out — eight to the middle again — come back out — allemande left corner — grand right and left — promenade (Figure) Head (side) couples promenade three quarters — while the sides (heads) square thru three quarters — join hands circle left — side gents break — make a line — up to the middle — right and left thru — star thru — pass thru — swing corner — promenade.
Comment: Lively Western tune using guitar, piano and drum accompaniment. Full action pattern using Rainbow Stroll figure in the Intrduction and Break. Rating: ☆☆

PEEK - A - BOO - Moon — Lucky 005*
Key: E Flat to F to G Tempo: 128 Range: HB
Caller: Bob Van Antwerp LG
Synopsis: Complete call printed in Workshop.
Comment: Good tune with boom-chuck beat and two key changes. Good contemporary action pattern. Rating: ☆☆☆

TRAVELING MINSTREL MAN — Blue Star 1901
Key: E Flat Tempo: 128 Range: HC
Caller: Marshall Flippo LC
Synopsis: (Break) Circle left — left allemande — do sa do own — gents star left — turn thru with partner — corner allemande — do sa do — promenade (Figure) Head two right and left thru — cross trail thru — around one — make a line — circle eight — left allemande — weave ring — do sa do — promenade.
Comment: Interesting tune with a good use of minor chords. Easy basic dance pattern. Rating: ☆☆+

PENNSYLVANIA POLKA — White Lightning 500
Key: D Tempo: 134 Range: HC
Caller: Don Atkins LA
Synopsis: (Break) Walk around corner — see saw partner — men star right in middle once around — allemande left corner — come back box the gnat — four ladies promenade once around — home do sa do — allemande left

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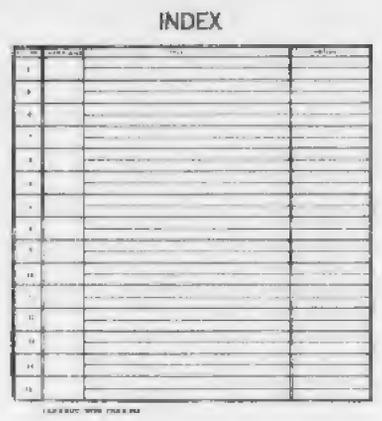
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corner — promenade partner (Figure) Four ladies chain across — head two pass thru — separate around two — hook on make a line of four — go up and back — pass thru — join hands loop the loop — inside two pass thru — swing outside girl — promenade.
Comment: A lively polka type dance. Action packed pattern that moves right along.
Rating: ☆☆

LOOK WHAT THEY'VE DONE TO MY SONG — Top 25234*
Key: C Tempo: 130 Range: HC
Caller: Joe Dombrowski LC
Synopsis: Complete call printed in Workshop.
Comment: Good lively tune with good piano, guitar, banjo and bass accompaniment. Lively full action (everybody works) pattern. Rating ☆☆

CLOVERTRAIL DEW — Blue Bolt 100
Key: G Tempo: 132 Range: HB
Caller: Andy Anderson LD
Synopsis: (Break) Allemande left — turn partner by right — men star left — home do sa do — box the gnat — pull her by — allemande left new corner — walk by one you swung — promenade next (Figure) One and three star thru — double pass thru — clovertrail — double pass thru centers in — cast off three

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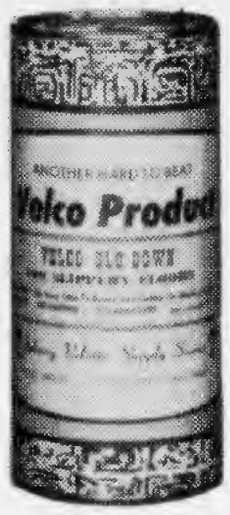
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Comment: Lively tune and a lively stepper full action pattern also a different figure Clovertrail. Rating: ☆☆

BLUE RIVER — Lucky 004
Key: E Flat to F Tempo: 128 Range: HA
Caller: Wayne West LG
Synopsis: (Break) Walk around corner — see saw partner — allemande left corner — forward two — turn back one — corner right hand swing — men star left once around — meet partner turn thru — left allemande — come back one promenade (Figure) Four ladies chain — head (side) couples promenade halfway — lead to right circle four — make a line — up to middle and back — star thru — dive thru — pass thru twice — swing your corner — promenade.
Comment: Lively tune with Boomchuck beat. Good basic pattern. Rating: ☆☆+

RIGHT OR WRONG — Kalox 1120
Key: F Tempo: 128 Range: HD
Caller: C. O. Guest LD
Synopsis: (Break) Left allemande — swing partner — join hands circle left — four men star right once around — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) promenade halfway — down middle — square thru four hands — meet the sides (heads) — swing thru — boys run right — couples circulate — wheel and deal — dive thru — square thru three quarters round — corner swing — promenade.
Comment: Pleasant tune with a good mixture of piano, guitar, fiddle, clarinet, banjo and bass accompaniment. Good contemporary pattern, well timed for smooth dancing. Rating: ☆☆+

DOWNTOWN — Top 25237
Key: F Tempo: 130 Range: HC
Caller: Chip Hendrickson LC
Synopsis: (Intro) Bow to partner and corner —



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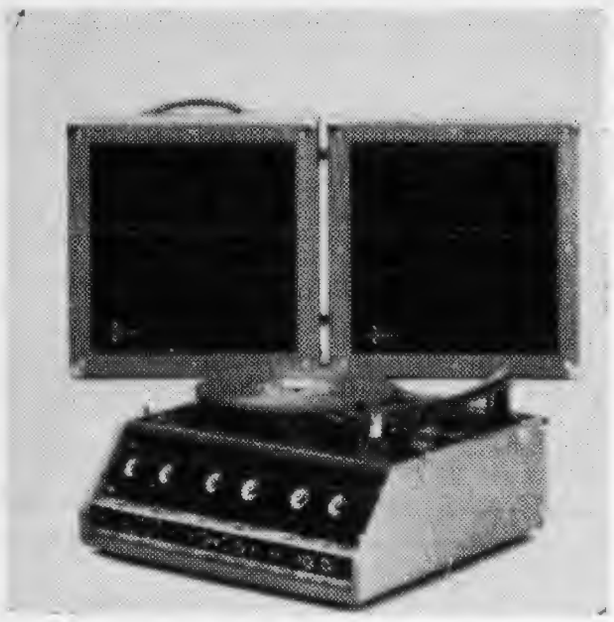
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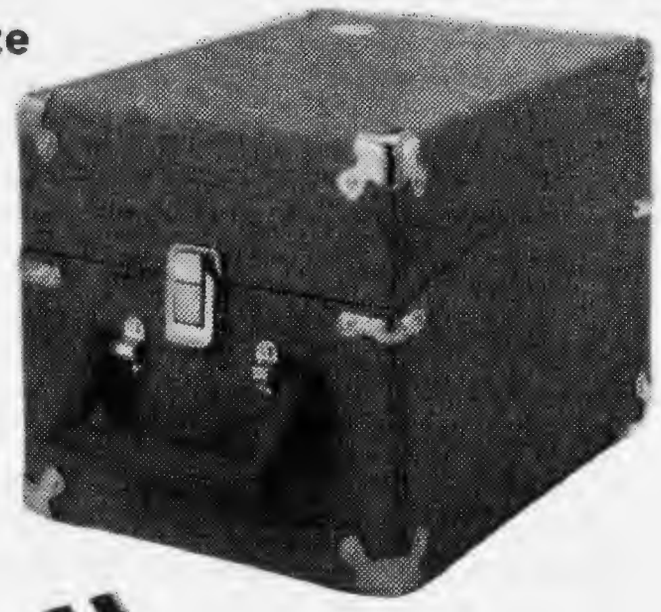
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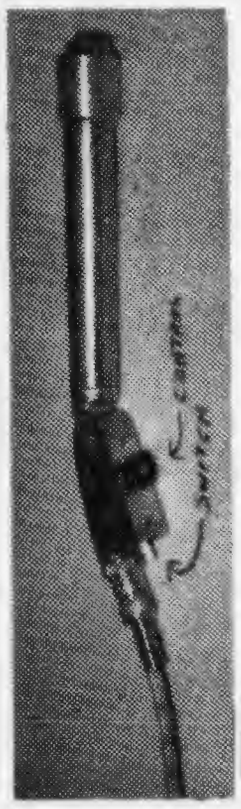
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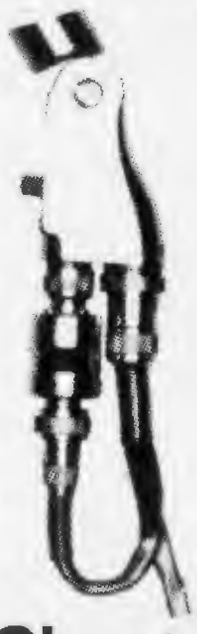


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join hands circle left — allemande corner — weave ring — do sa do — boys star left — meet partner do sa do — allemande left — home box the gnat — ladies promenade inside — swing — promenade eight (Figure) Four ladies chain — chain back — heads square thru three quarters — promenade partner halfway — side two couples right and left thru — square thru four hands — swing corner — allemande left — weave ring — do sa do — promenade eight.

Comment: Good tune with good instrumental using guitar, clarinet, xylophone and strong drum and string bass beat. Good action pattern using heads and sides in simultaneous patterns. Rating: ☆☆+

PIROUQE JOE — Lightning S 7002
Key: C **Tempo: 120** **Range: HC**
Caller: Lem Smith **LC**

Synopsis: (Break) Allemande left — alamo style — swing thru go two by two — balance in and out — turn by the right — men star left across — turn opposite right hand — allemande left — weave ring — do sa do — promenade home — swing (Figure) Head (side) two couples square thru four hands — do sa do — circle left — make a two face line — wheel and deal — right and left thru — dive thru — square thru three hands —



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swing corner — promenade.
Comment: Basic fiddle and bass hoedown type tune with a slow tempo and relaxing beat. Rating: ☆☆

EVERYBODY LOVES SOMEBODY — MacGregor 2089
Key: F Tempo: 120 Range: HC
Caller: Mike Hull LC
Synopsis: (Break) Join hands circle — everyone to middle — U turn back — take new partner — step out — California twirl — left allemande — do sa do — men star left inside once around — drop star — promenade — swing at home (Figure) Four ladies chain three quarters — turn the girls — chain them straight across — heads lead right circle to a line — without a stop square the barge — swing corner — promenade.
Comment: Familiar tune with a relaxing beat and flowing figure. Rating: ☆☆

SAN FRANCISCO BAY BLUES — Lucky 003
Key: F Tempo: 130 Range: HA
Caller: Bill Snailum LC
Synopsis: (Break) Four ladies chain across — join hands circle left — ladies in — men sashay — circle left— allemande left — grand right and left — meet partner —

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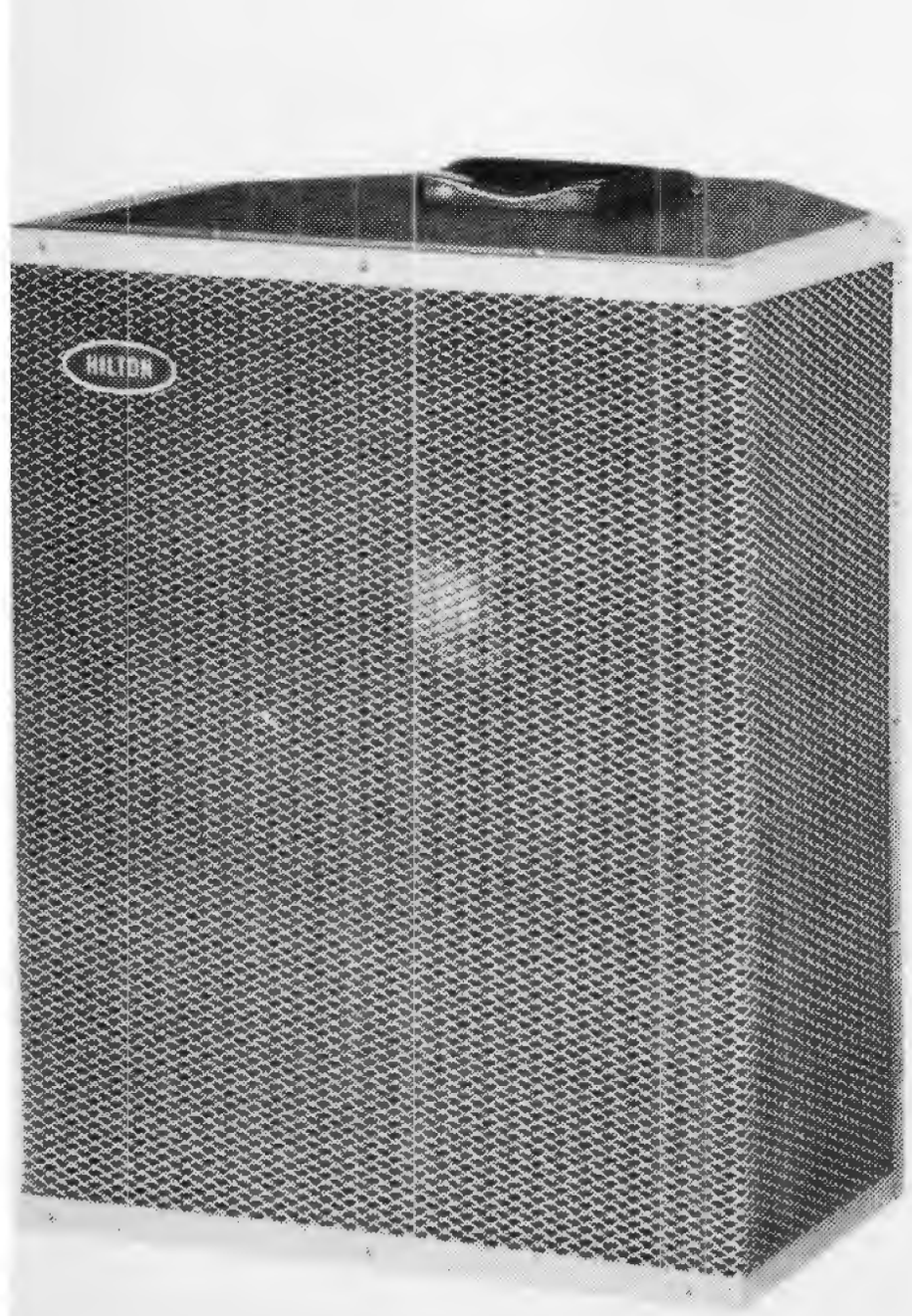
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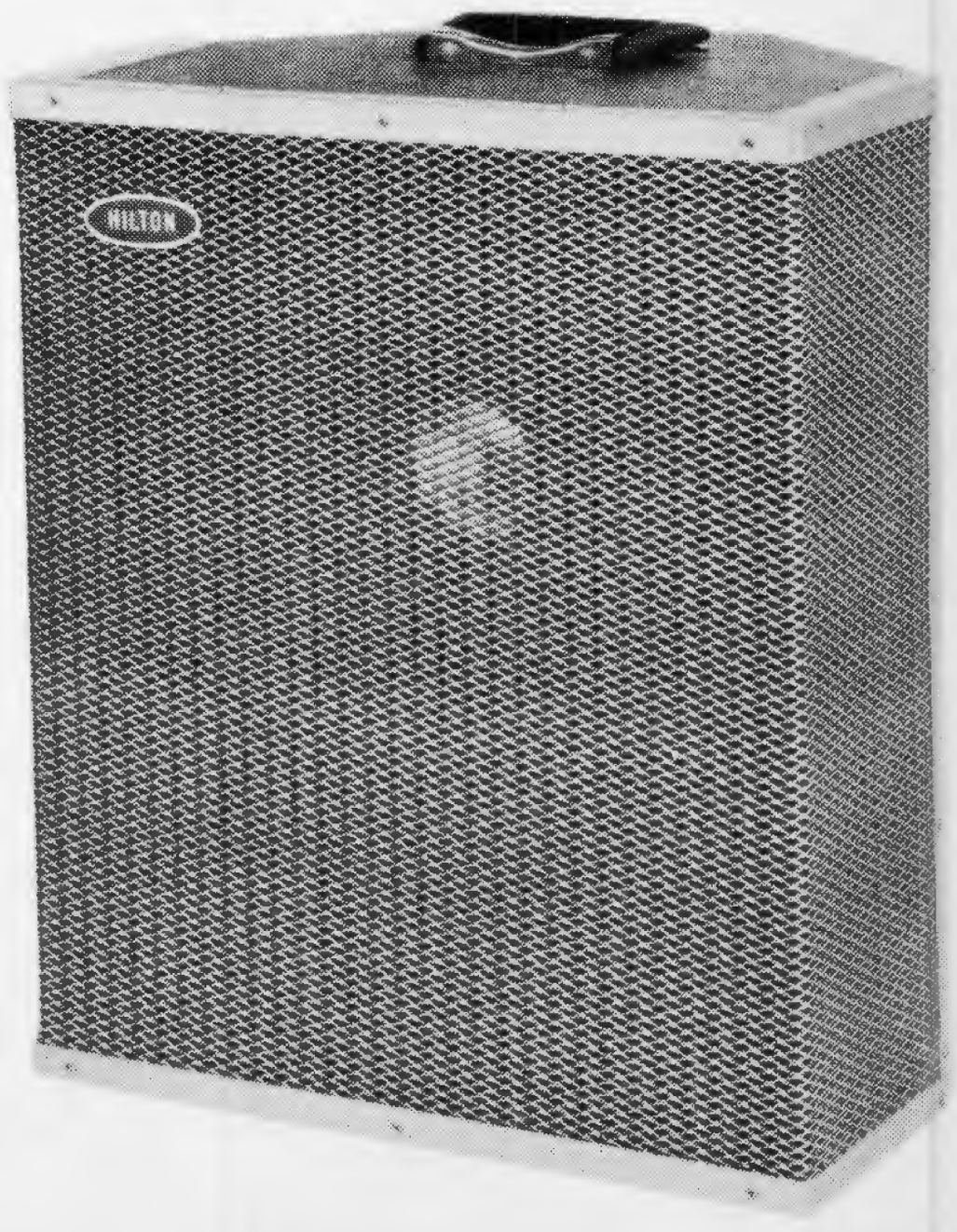
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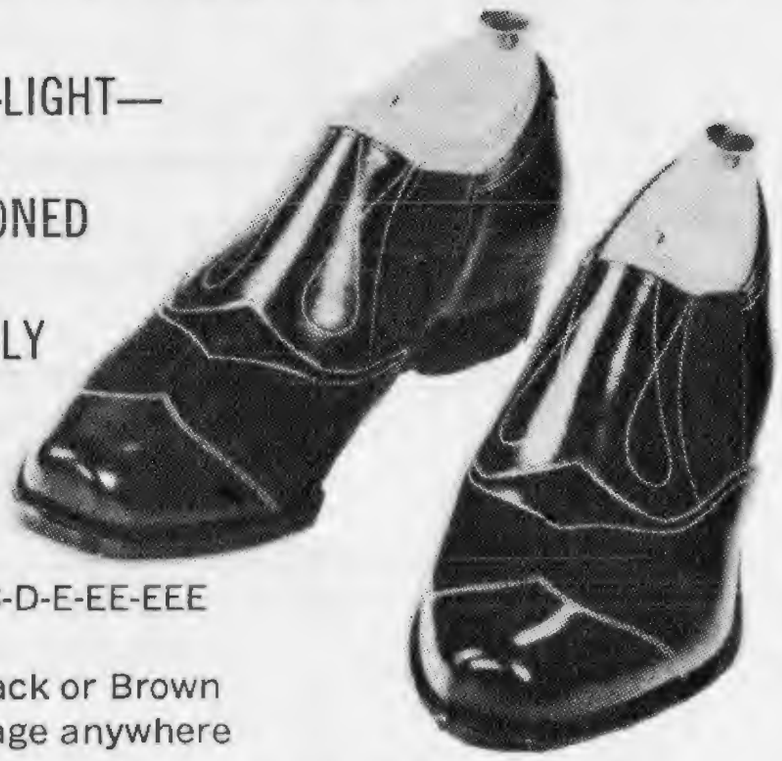
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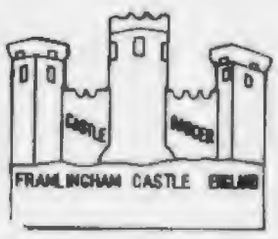
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promenade (Figure) One and three (two and four) square thru four hands — meet outside two — right and left thru — do sa do — make an ocean wave — boys trade — girls trade — swing corner — allemande left new corner — come back do sa do — premenade.
Comment: Lively tune and good instrumental with strong bass beat. Good basic pattern well timed. Rating: ☆☆

BED OF ROSES — Triangle 104
Key: G Tempo: 126 Range: HB
Caller: Don Stewart LC
Synopsis: (Break) Join hands circle left — rollaway — circle left — allemande left — allemande thar — men back in right hand star — slip the clutch — pass two girls left allemande — come back do sa do — promenade (Figure) One and three promenade three quarters — two and four right and left thru — same two pass thru — do sa do — make ocean wave — swing thru — two by two then turn thru — left allemande — do sa do — promenade.
Comment: Contemporary tune with good string instrumental. Action packed basic pattern. Rating: ☆☆

BIG MABLE MURPHY — Red Boot 119
Key: G - A and B Tempo: 124 Range: HB
Caller: Ted Frye LG
Synopsis: (Break) Four ladies promenade inside once around — box the gnat — do sa do — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads (sides) square thru four hands — corner do sa do — swing thru — two boys trade — box the gnat — right and left thru — dive thru — square thru three quarters — swing corner — promenade.
Comment: Novelty type song with a small range on the low side. Good action pattern. Rating: ☆☆

OLD FASHIONED LOVE — Top 25235*
Key: D Tempo: 128 Range: HD
Caller: Mal "Yikes" Cameron LD
Synopsis: Complete call printed in Workshop.
Comment: A good contemporary tune with a



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good instrumental using guitar, banjo, piano and bass. Good basic pattern easy to follow. Can be a crowd pleaser. Rating: ☆☆☆

THE CUTEST LITTLE BABY FACE—Windsor 4973
Key: B Flat Tempo: 132 Range: HC
Caller: Larry Jack LC
Synopsis: (Break) Circle left — left allemande corner alamo style — balance — swing thru —swing thru again — partner turn thru — left allemande — come back promenade home (Figure) Four girls chain — heads (sides) star thru — California twirl — do sa do — spin chain thru — box the gnat — pull by — swing corner — promenade.

Comment: An old standard tune with a lively beat and good instrumental recording using drums, bass, guitar and trumpet. Good contemporary dance pattern well timed. Rating: ☆☆+

BALLGAME — Jay-Bar-Kay 122
Key: E Flat Tempo: 128 Range HC
Caller: Ken Anderson LB Flat
Synopsis: (Break) Four ladies chain straight across — join hands circle left — allemande left — allemande thar — forward two and men swing in right hand star — shoot star — turn thru — left allemande — home and do sa do — promenade (Figure) One and

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Comment: A good old standard tune that everyone knows with a good full action pattern using Scoot Back figure. Rating ☆☆

SO THIS IS LOVE — Blue Star 1900*
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Marshall Flippo LA
Synopsis: Complete call printed in Workshop.
Comment: Good tune with good instrument balance. Good action packed contemporary dance. Rating: ☆☆☆

KAW-LIGA — Triangle 101
Key: C Minor Tempo: 128 Range: HC
Caller: Don Stewart LC
Synopsis: (Break) Four men star by left once around — star promenade partner — girls turn back — meet your partner turn thru — left allemande — weave — do sa do partner — promenade (Figure) Circle — allemande corner — do sa do partner — head (side) two gents and corner girl rock up to middle and back — square thru four hands — turn thru — left allemande — walk by own —

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swing and whirl next girl — promenade her home.

Comment: Novelty tune with Organ accompaniment and sound effects. Good action basic pattern dance. Should be fun to work on. Rating: ☆☆+

SOMEBODY LOVES YOU — Blue Ribbon 204
Key: E Flat Tempo: 128 Range: HG
Caller: Bob Wickers LA

Synopsis: (Break) Left allemande corner — walk by partner — swing right hand lady — promenade — head couples wheel around — right and left thru — cross trail — skip one girl — left allemande grand right and left — meet and do sa do — promenade (Figure) All four ladies chain — one and three (two and four) do sa do around — make a wave — swing thru — spin the top — pass thru — swing the one you meet — allemande new corner — come back do sa do — promenade.

Comment: Pleasant melody. Well timed pattern easy to dance with plenty of time to complete figures. Rating: ☆☆

OH JOHNNY — Grenn 12127
Key: E Flat Tempo: 128 Range: HC
Caller: Dick Leger LC

Synopsis: (Middle Break) Sides face — grand square — ladies chain across — chain back— promenade (Figure) Four ladies chain across — side ladies (head ladies) chain back — one and three pass thru — split the ring around one — right hand star in middle — corner allemande left — own do sa do — swing corner — promenade.

Comment: Familiar old standard tune with an easy basic pattern. Good for beginner class work. Rating: ☆☆

RUMBLE SEATS AND RUNNING BOARDS — Windsor 4972
Key: E Flat Tempo: 128 Range: HC
Caller: Earl Fox LD

Synopsis: (Break) Join hands circle left — allemande left — promenade — one and three wheel around — right and left thru — star thru — pass thru — left allemande —

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TR108 - **Step Aside,** Caller, Don Stewart
TR109 - **Countryfied,** Caller, Bob Baxter
TR110 - **Hoedown, 5¢ Special and Blue Mountain Rag**

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TR103 - **Lovenworth,** Caller, Bob Baxter
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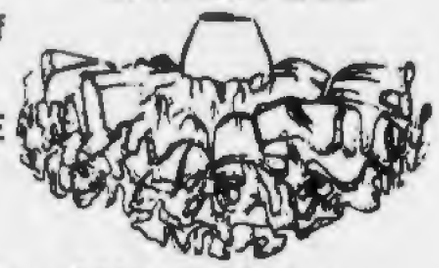
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weave ring — do sa do — promenade (Figure) One and three (two and four) square thru four hands — do sa do outside two — swing thru — two by two — boys run — wheel and deal — face that two — right and left thru — dive thru — square thru three quarters — swing corner — promenade.
Comment: Roaring Twenties novelty tune with Charleston beat. Lively contemporary action pattern. Rating: ☆☆

LOVENWORTH — Triangle 103
Key: E Flat **Tempo: 118** **Range: HB**
Caller: Bob Baxter **LC**
Synopsis: (Break) Circle left — left allemande — forward two— turn back one — box the gnat — men star left — home and swing — promenade (Figure) One and three right and left thru — sides lead right and circle to a line — go up and back — slide thru — do sa do — swing thru — boys trade — turn thru — left allemande — walk by one — promenade.
Comment: Easy listening tune with good string accompaniment. Easy relaxing pattern with plenty of time to complete figures.
Rating: ☆☆+

HOEDOWNS

LIGHTNIN' — Blue Star 1896
Key: G **Tempo: 136**
Music: Blue Star Band — Drums, Banjo, Bass

CRIPPLE CRICKET, Flip side to Lightnin'.
Key: F **Tempo: 132**
Music: Blue Star Band — Guitar, Banjo, Drums, Bass
Comment: String instruments dominate these two numbers with one a standard hoedown and the other with a latin accent.
Rating: ☆☆

SQUARE RAMBLE — Blue Bolt 601
Key: G **Tempo: 134**
Music: Rhythm Rustlers — Piano, Drums, Guitar

HUCK'S HOEDOWN — Flip side to Square Ramble
Key: C **Tempo: 130**
Music: Rhythm Rustlers — Piano, Fiddle, Bass
Comment: Modern Western style hoedowns. Jam-session type instrumentals. Rating: ☆☆

BOIL 'EM CABBAGE — Kalox 1119
Key: G **Tempo: 130**
Music: Kalox Cutups — Fiddle, Banjo, Bass, Drums

SQUARE ROCK — Flip side to Boil 'Em Cabbage
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Key: D **Tempo: 128**
Music: Blue Star Band — Guitar, Banjo, Bass

CRIPPLE CREEK — Flip side to Home Sweet Home
Key: G **Tempo: 128**
Music: Blue Star Band — Guitar, Banjo, Bass
Comment: Traditional hoedowns using the guitar, banjo and bass. Rating: ☆☆

(WORLD, *continued from page 33)*
who worked to bring the Modern square dancing to the area. Presentations were made of several gift items. Marge was presented a gold, engraved square dance pendant reading, "Presented to Marg to commemorate 35 years of dedicated service in square dancing."

—Joan Riding

Pennsylvania

August 13-15 were the dates for the White Sulphur Springs Weekend. Activities took place at the White Sulphur Springs Hotel at


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Connecticut

Six square dance clubs in the Danbury area, working closely with the Parks and Recreation Dept., Danbury Madhatters Chorus, Easton Banjo Society and the YMCA are holding a benefit for the YMCA Building Fund on Sunday September 12 from 4:30 PM until dusk. The affair, a song and dance festival, is called "Summersend". This will be an outdoor affair, the site chosen is the Osborne Street Field. All groups, including five callers, are donating their time and talent to make this a success. The general feeling is that the YMCA will benefit, therefore the entire area will also share in these benefits.

Mississippi

The Ninth Annual Gulf Coast Square Dance Festival was held July 30-31 at the Buena Vista Hotel in Biloxi. Marshall Flippo, Joe Lewis and Billy Lewis were the featured callers for the two-day event. Alvin and Mildred Boutillier were in charge of rounds.

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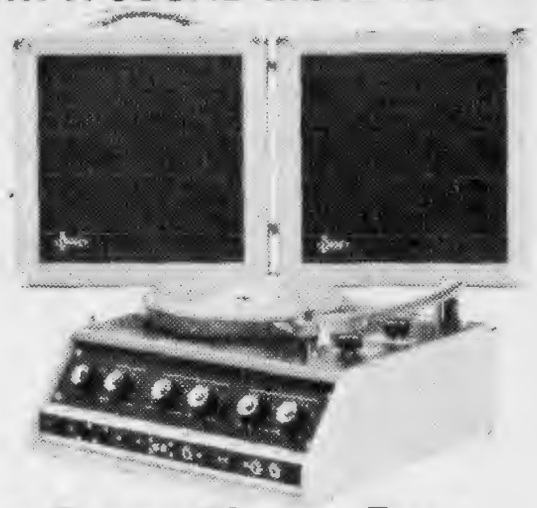
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March 13 was the date of the Pam Pippin Benefit Dance held at the Edgewater Gulf Hotel in Biloxi. Pam, the daughter and granddaughter of square dancers, is the victim of leukemia and over $1,200 was raised to help defray medical expenses. More than 300 square dancers and spectators from four states were in attendance and callers from Alabama, Louisiana, and Mississippi volunteered their services. Dances in other areas were also planned to aid the cause.

South Dakota

Nineteen couples from the Black Hills area journeyed to Montana to enjoy the calling of Bob Page at the Magic City Hoedown in Billings. On July 29 and 30 the 18th Annual Black Hills Festival was held in Rapid City. Johnny LeClair and Beryl Main shared calling honors. —*Carol Brunson*

The East River and Black Hills Callers Assns. are promoting Square Dance Week with the sponsoring of their 5th annual free dance on September 26 at Fort Pierre, across the Missouri River from the capital city of Pierre. An afternoon and evening session of

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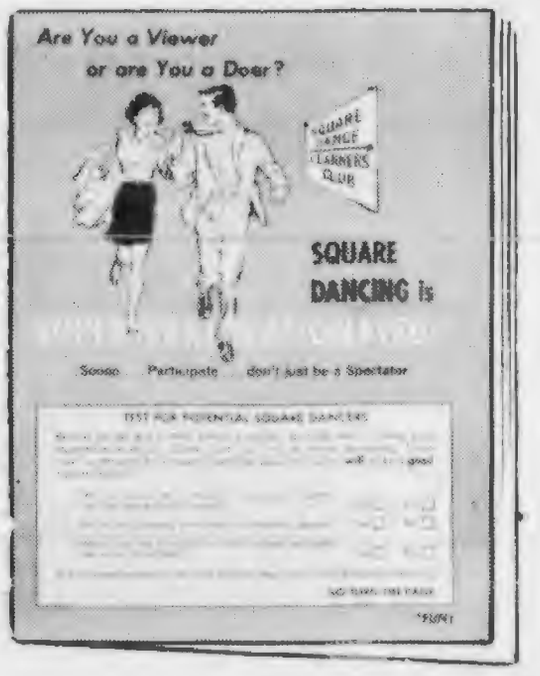
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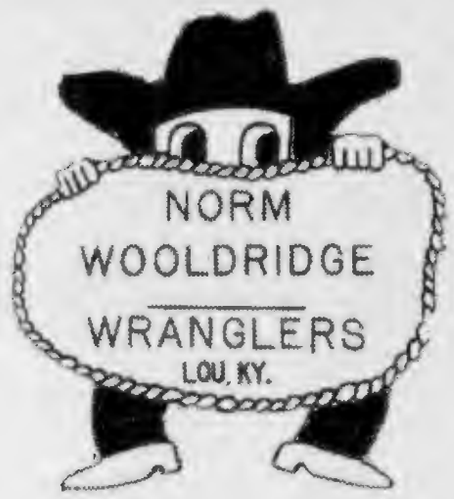


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dancing, a square dance workshop, and the teaching of a round are on the list of activities planned. The fine spirit of cooperation between the associations in sponsoring this event does much to further square dancing throughout the entire state of South Dakota.

—*Eva Warren*

Washington

Willis and Lorraine Dodge were named as President of the Rainier Teachers and Callers Assn. for the 1971-72 square dance year. Serving with them are Harris Stockard as V. Pres.; Jay Powell, Treas.; Gloria Stone, Corr. Sec'y.; and Betty Herbert as Rec. Sec'y.

(ROUND DANCER, *continued from page 21)*

Knowlands: To describe all of those operations would take another session, since a detailed report of every step would be required.

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dance class, Tuesdays our Intermediate-Fun group, and there are association meetings where we may show and teach a dance, special events or many visitors regularly. In a weak moment we may accept a workshop. So we're the "7 days and nights a week" kids. When we get behind it is very hard to catch up; with our schedule it's a chore to get it all done, much less make up any time. The middle of the month is still our mailing date, when we're on time.

Come September ROUND DANCER will be fourteen years old, a lusty teenager and no longer a baby. A very real and fascinating study of human nature has been opened to us through letters from our Japanese, Australian, German, English, Canadian and American subscribers—we really get around and are treated to a bit of insight into their lives.

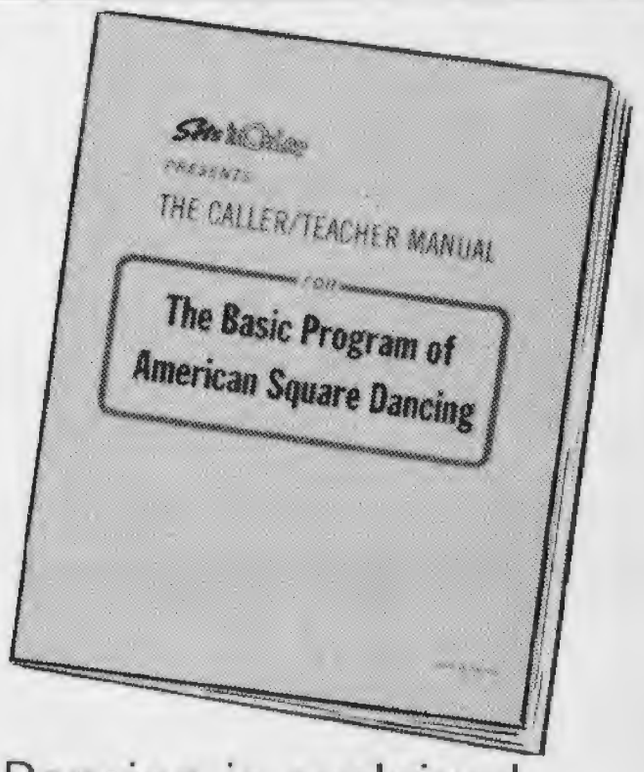
Looking back, many dancers—even publications—have come and gone; our aim is still the same as originally: "For the enjoyment and betterment of round dancing." Going back through old issues is like a walk

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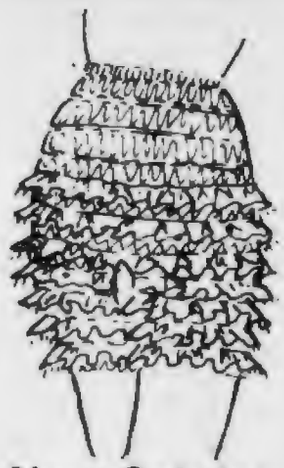
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down memory lane. We are very grateful to our loyal and hardworking reporters, to our family of subscribers for their patience and understanding, and to our good friends who understand our being so tied down.

THIS WE LIKE

While glancing through a stack of square dance publications recently we noticed some unusual and interesting club names. We were reminded of the formation of our first club and how much effort we expended in an attempt to come up with a name that was distinctive and descriptive of our own particular group. Hats off to those responsible for dreaming up the following examples of cleverness in square dance club names.

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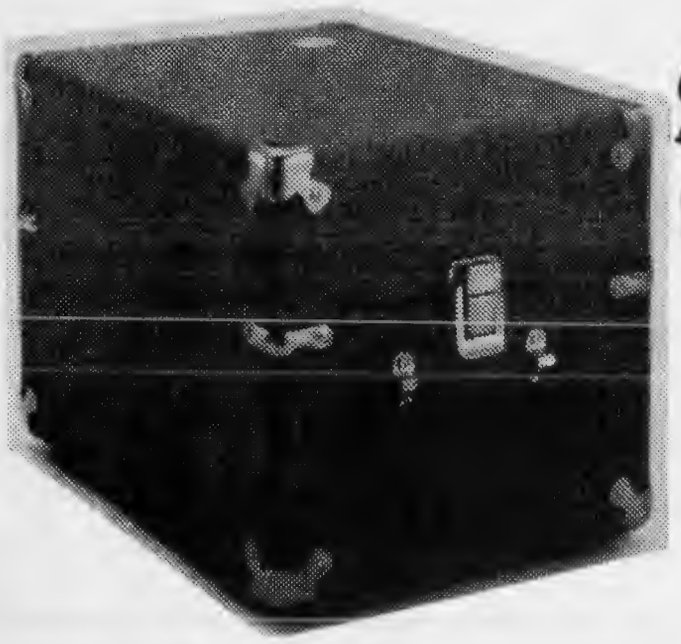
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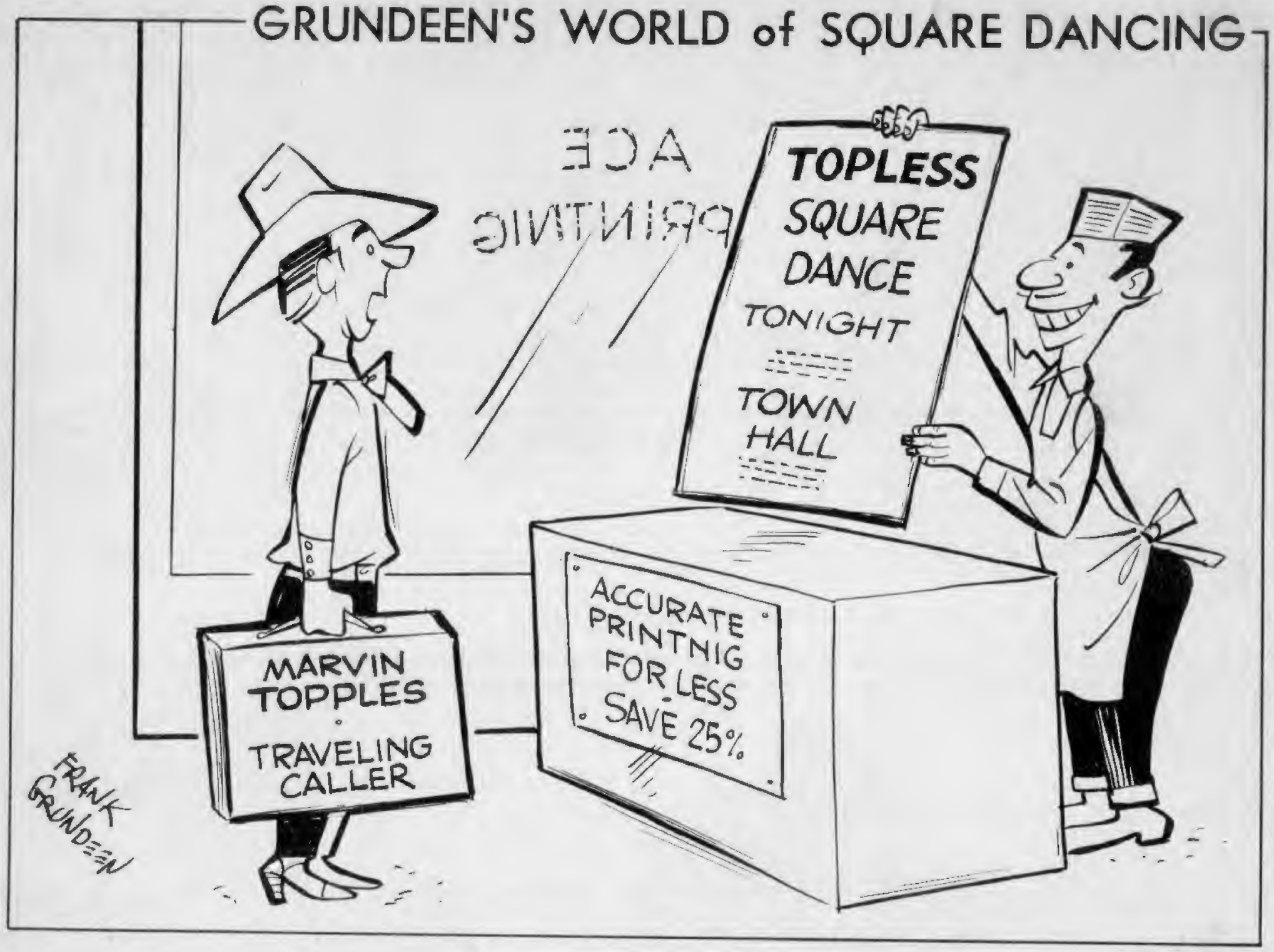
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